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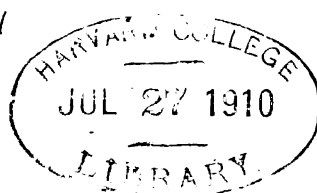
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*list of
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		WEST, MISS, as <i>Miss Pottleberry</i> in " <i>When Knights were Bold</i> "	257, 280
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PROGRAMME.

Daly's Theatre.

Manager - - - - - Mr. GEORGE EDWARDES.



PRODUCED OCTOBER 27th, 1906.

A COMEDY OPERA, IN ENGLISH,

ENTITLED

THE MERVEILLEUSES.

*The Book by Victorien Sardou. Adapted for the English Stage by Basil Hood.
Lyrics by Adrian Ross. Music by Hugo Felix.*



Dorlis	(a Refugee Aristocrat) ..	Mr. ROBERT EVETT
Lagorille	(The Incroyable) ..	Mr. W. LOUIS BRADFELD
St. Amour	(Secretary to the Director Barras) ..	Mr. W. H. BERRY
Malicorne	(Police Agent of Barras) ..	Mr. FRED KAYE
Des Gouttières	(Secretary to the Directors) ..	Mr. WILLIE WARDE
Tournesol	(Police Agent of the Director Carnot)	Mr. FRED EMNEY
Alexis	(Head Waiter at the Café du Caveau)	Mr. SCOTT RUSSELL
Melval	(Dandies) ..	Mr. V. O'CONNOR
Valcourt	(Dandies) ..	Mr. GORDON CLEATHER
Ragot	(a Contractor) ..	Mr. A. J. EVEIYN
Giffart	(a Jacobin) ..	Mr. J. MURPHY
Picard	(a Servant) ..	Mr. N. GREENE
An Officer .. ..	.. ..	Mr. J. BODDY
Pervenche	(Ragot's Daughter) ..	Mdlle. MARIETTE SULLY
Illyrine	(Ragot's Niece) ..	Miss DENISE ORME
Liane .. ..	.. ..	Miss ELIZABETH FIRTH
Eglé	(Wife of Des Gouttières) ..	Miss M. PERCEVAL
Dioné .. ..	.. ..	Miss ELEANOR SOURAY
Amaranthe .. ..	.. ..	Miss N. SEVENING
Aurélié	(Merveilleuses) ..	Miss D. DUNBAR
Cléopatre	Miss M. ERSKINE
Pandore	Miss E. BARKER

AND

Lodoiska	(La Merveilleuse) ..	Miss EVIE GREENE
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Dandies, Merveilleuses, Jacobins, Citizens, Stockjobbers, Pedlars, Newsboys,
Soldiers, Police, Guests.

ACT I. *The Tent of the Café du Caveau in the Palais Royal Gardens* (JOSEPH HARKER)

ACT II. SCENE 1. *The Stock Market on the Perron at the Palais Royal* (HAWES CRAVEN)

SCENE 2. .. *Reception Room at St. Amour's Town House* ..

ACT III. *Tricolour Fête at the Palais of the Luxembourg* (JOSEPH HARKER)

Stage Director	Mr. J. A. E. MALONE
Musical Director	Mr. BARTER JOHNS
Acting Manager	Mr. G. E. MINOR

The Dances and the Chorus Business arranged by Mr. WILLIE WARDE.



THE PLAY



PICTORIAL.

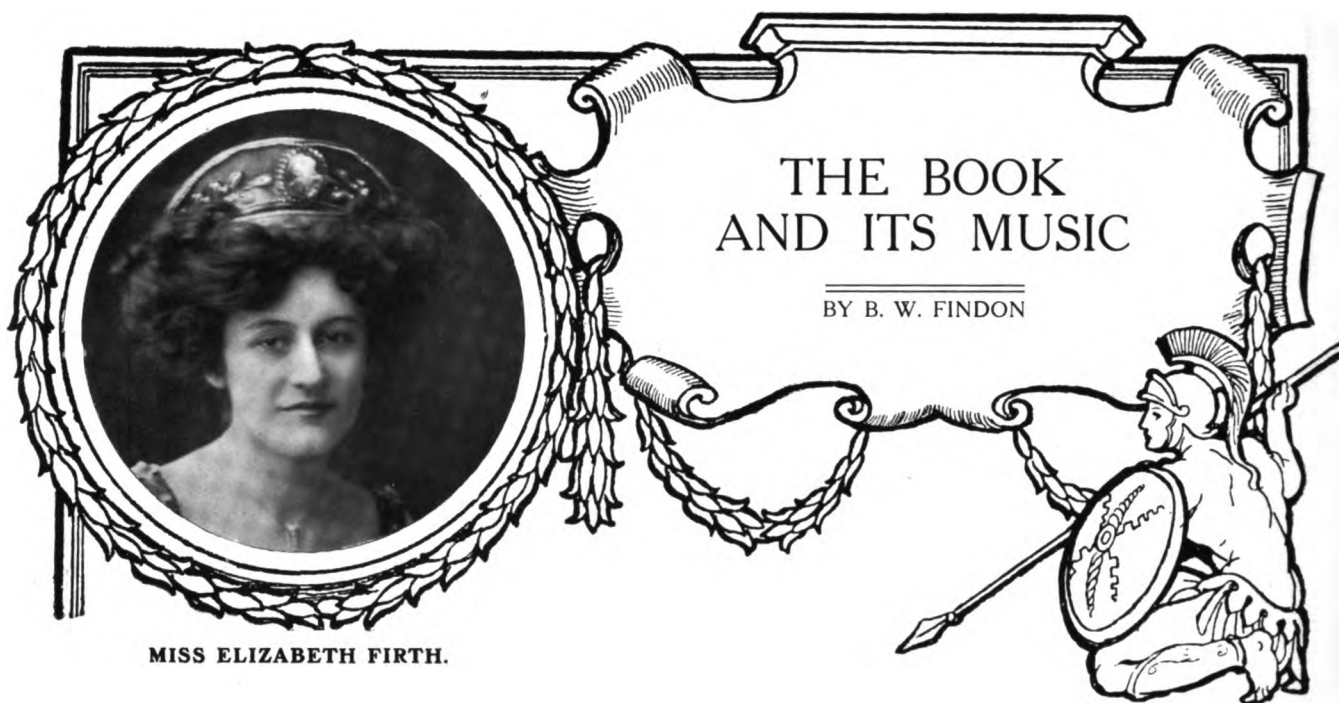
No. 52.

"THE MERVEILLEUSES."

Vol. IX.



MISS DENISE ORME.



MISS ELIZABETH FIRTH.

NEVER has Mr. George Edwardes had a more unanimous greeting than when he was called before the curtain after the last act of "The Merveilleuses." Its success was never in doubt for a moment, and the chorus of congratulations which saluted all concerned was eloquently prophetic of a long and prosperous run. In every sense of the word the new comedy opera affords a refined, a charming, and a mirthful evening's amusement. The period in which the action is set gives scope for tasteful and luxuriant mounting; the colour scheme is a feast for the eye, and the sartorial fashions of the day combined picturesque designs with the most sumptuous material. With such valuable elements in his favour it may be taken for granted that Mr. Edwardes has made the most of his opportunities and produced an *ensemble* of exceptional richness and beauty.

The libretto is by that veteran dramatist, Victorien Sardou, whose well-trained pen of late years has been employed chiefly in providing plays for the English market. He has had an able English collaborateur in Captain Basil Hood, for Captain Hood's work is more than that of a mere adaptor. It is not difficult to recognise many an original touch by the clever hand of Arthur Sullivan's last associate in Savoy opera. That the lyrics are by Mr. Adrian Ross is a sufficient

guarantee of their intrinsic value as verse and their appropriateness for musical treatment. The composer, Dr. Hugo Felix, must consider himself fortunate in having such an accomplished writer to supply him with the necessary foundation for his melodic gift.

There is no question as to Mr. Felix's command of melody and his keen sense for effective orchestration. That he is emphatically original I will scarcely venture to affirm. In that very pretty song, for example, "Cuckoo," most daintily sung by Miss Denise Orme, he was distinctly reminiscent of Micaela's letter song in "Carmen"; there were moments when he gave us sweeping phrases quite in the modern Italian style, and then would come a suggestion of Offenbach and his contemporaries. However, Mr. Felix deftly welded his material together and presented a homogeneous whole that was entirely satisfactory. As a specimen of his technical accomplishment I cannot do better than point to the elaborate finale to the second act, which is worked up to a climax in a way that not only appeals to the average listener, but also proves his worth as a capable and masterly musician.

THE "SMART SET" OF 1795.

Mr. George Edwardes found himself in a difficulty when trying to give the English equivalent to M. Sardou's title. "The Women Dandies" scarcely expresses it, and so it was decided eventually

to let the French name stand. On the programme it is stated that "The Merveilleuses" were a number of ladies who set the fashion in Paris, under the Directoire, from 1795 to 1799; they were remarkable for their daring eccentricities of dress and manners; they wore what was believed to be classical costume, and not too much of it, and they were prodigal in entertaining lavishly.

The action of the libretto begins in the Palais Royal, outside a café, when Dorlis, a refugee aristocrat, learns that during his enforced absence with the army in Italy his young wife has been induced to take advantage of the easy divorce laws of the period to unite herself to St. Amour, the secretary to Director Barras. But Illyrine loves her first husband and when they meet and explanations ensue it is not difficult to foresee that the two will come together again before the end of the play. The first scene of the second act presents a wonderful picture of the Stock Market, and in the second scene we see Illyrine's devotion to her old love by the manner in which she shelters him from the police by concealing him in her private apartment. It is here we have a very effective scene. St. Amour, and all those invited to the wedding, are waiting outside her door to trap Dorlis, while Illyrine is singing within.

"THE MERVEILLEUSES."

This makes the climax to the second act, which is as effective musically as it is dramatically. In the third act we are introduced to a Tricolour Fête at the Palace of the Luxembourg, and amid this scene of brilliant gaiety the young and blushing bride has the unique experience of being married and divorced on the same day, and remarried to her first husband.

The love interest and the sentimental music is divided between Mr. Robert Evett and Miss Denise Orme. Mr. Evett takes the rôle of the young aristocrat who was carried away to Italy and returns to find himself a divorced man. One of his best vocal numbers is a dramatic scena, "How I took the Redoubt," which comes quite at the beginning of the play, and in another vein in his melodious song in the second act. The heroine has a charming representative in Miss Orme, and the composer, although he has written a trifle high for her voice, has given her some very expressive music. I have made mention of the "Cuckoo" song, and others that arrest the attention include "I'm sorry," and "The Gay Director," while the two artists are pleasantly associated in the captivating duet, "It might have been."

The head of "Les Merveilleuses" at Daly's, is Miss Evie Greene, and right handsome and stately does she look in beautiful dresses, the soft texture of which clings to her shapely figure in a perfectly irresistible manner. If Miss Greene's part is subservient in its relation to the main idea of the plot, the author has not made her subservient in interest or wasted her vocal and histrionic gifts. She has some of the best numbers to sing in the play, and some of the most effective situations. Her solo in the finale to the first act, "Ring-a-Ring-a-Roses," is an ear-haunting melody that will quickly be whistled by the boy in the street, and her "Merveilleuse" song is another number which shows off her voice to good advantage.

As a *vis à vis* for Miss Evie Greene we have Mr. Louis Bradfield as the Incroyable, and Mr. Bradfield must be congratulated on the finished style in which he portrayed the manner of the day, and the ease with which he wore his costumes. His conception and his realization of the part were excellent in all respects.

He also rendered valuable vocal assistance in solos and the concerted numbers. Miss Mariette Sully is rapidly becoming a Daly favourite, and she has stepped quite naturally into the dainty shoes of poor Juliette Nesville.

In addition to being a piquant comedienne she can give delightful point to a neatly-written ballad, and the way she sang "Our Picnic," quite brought down the house. Miss Elizabeth Firth deserves a word of commendation for the tasteful manner in which she sang a watch-winding song with chorus.

THE COMEDIANS.

On the purely comic side of the piece Mr. Edwardes found himself in difficulties at the last moment. Mr. George Graves caught a severe chill and had to retire, and that led to a rearrangement of the characters and a very quick study on the part of Mr. W. H. Berry and Mr. Fred Emney. Happily they are both experienced actors and equal to sudden emergencies. One would scarcely have imagined that they had not had weeks of rehearsals instead of two or three days. Both are good character parts with possibilities of much humorous development. The comic element is further strengthened by Mr. Fred Kaye, and roars of laughter greeted their funny trio, "Not so silly as you look."

Mr. Willie Warde and Mr. Scott Russell did all that was required of them in their respective parts. A taking dance was contributed by Miss M. Percival.

The chorus sang well and showed an exceptional amount of life and animation, and for this and the production generally, Mr. J. A. E. Malone is to be heartily congratulated on the successful accomplishment of an arduous task. Daly's orchestra is a picked band of capable players, and they performed their share of the work in a thoroughly satisfactory manner under the efficient guidance of Mr. Barter Johns.



MISS EVIE GREENE as Lodoiska.



Malicorne—MR. FRED KAYE.

**Alexis—
MR. SCOTT
RUSSELL.**

"Mind you don't forget the time."

Malicorne *Reading—*
"The signal for the
conspirators will be
a 'rise in sugar.'"

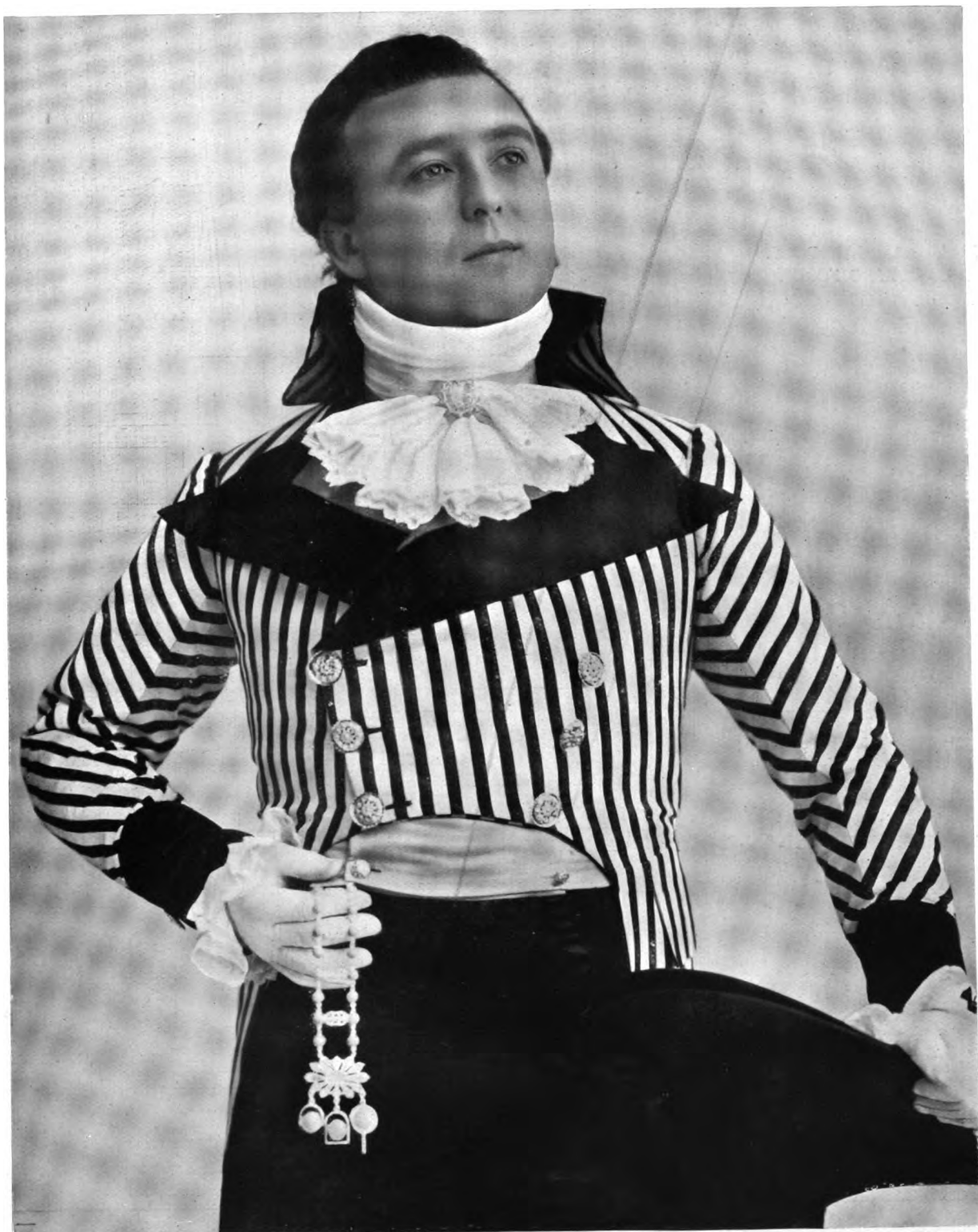
(Aloud) "And I shall—
(Enter waiter.)
Put it down!"



Entrance of Lagorille—MR. LOUIS BRADFELD.



Liane—MISS ELIZABETH FIRTH.



Dorlis :—MR. ROBERT EVETT.



Words by ADRIAN ROSS.
Music by HUGO FELIX.



Cléopâtre :
MISS M. ERSKINE.



Amaranthe :
MISS NINA SEVENING.

Allegretto. rit. *a tempo.* *(Pointing to her dress.)*

Tell us— tir - ra - lir - ra - lay! What is there in that to
So then— tir - ra - lir - ra - lay! In our hon - our and our

rit. *a tempo* *p*

LOD. harm? Why then tir - ra - lir - ra - lay.
praise, Glad ly tir - ra - lir - ra - lay.

cantabile

LOD. Should a wo - man's charm Give a gal - lant man a - larm? Al - though -
Men should now - a - days Sac - ri - fice and al - tars raise! If - you -

LOD. tir - ra - lir - ra - lay! In a crowd you hoot and groan, Yet
tir - ra - lir - ra - lay! Find that life is like a tomb, One

LOD. If we met with one of you a lone - Then I think he'd say -
ray of sun will chase a - way the gloom - We're the lit - tle ray -

LOD. Tir - ra - lir - ra - lay! Yes, I think he'd say - Ri - tol de ray!
Tir - ra - lir - ra - lay! We're that lit - tle ray - Ri - tol de ray!

"THE MERVEILLEUSES."

MISS DENISE ORME.



ILLYRINE:—"The rustling leaves above me,
As the wind went by,
Whispered—'Love me, love me,'
Like a tender sigh."

**THE RIVAL POLICE AGENTS ENDEAVOUR
TO ARREST EACH OTHER.**



**Malicorne, Police Agent of Barras :
MR. FRED KAYE.**

" With both eyes never shut."



**Tournesol, Police Agent of Carnot :
MR. FRED EMNEY.**

" With one eye always open."



Valcourt: MR. GORDON CLEATHER. Merval: MR. O'CONNOR. Lagorille: MR. W. LOUIS BRADFIELD. Dorlis: MR. ROBERT EVETT.

SONG: How I took the Redoubt.—" Bonaparte came riding our way."
(Shouts and cheers and rattle of drums).

"THE MERVEILLEUSES."



MISS WOOD

MISS BROUGHTON
MISS STUART

MISS MURRAY

MISS MUNRO
MISS HOWARD

MISS DOMBEY



— "FOR FRANCE." —

Amazement of Police Agents and St. Amour to find their bird has flown.



St. Amour: "I thought you said 'Coral-Watch-Chain' was here."



Lodoiska (Miss EVIE GREENE): "How little men understand women."

Tournesol (Mr. FRED EMNEY): "Little ones may, but the big ones don't."

LODOISKA and THE MERVEILLEUSES.



The names, reading from left to right, are—Miss Dunbar, Miss Erskine, Miss Souray, Miss Evie Greene, Miss Sevensing, Miss Barker, Miss Firth.



St. Amour (Mr. W. H. BERRY) has to leave his bride after the wedding, much to her delight.

"THE MERVEILLEUSES."

MISS EVIE GREENE AND MR. LOUIS BRADFIELD.



LODOISKA: "I believe you are a conspirator—That is what makes you so fascinating to me."



LIANE.



LAGORILLE. DORLIS. LODOISKA.

ILLYRINE. ST. AMOUR.

Dorlis returns from the campaign in Italy only to find his wife Illyrine has divorced him in his absence, to marry St. Amour.





ACT II. DANCE OF MERVEILLEUSES AND DANDIES.



Duet:
"It might have been."

Then we could have wandered happy hearted
Down the garden way,
In the Moon of May,
One, as though we never had been parted.
Think what that would mean.
It might have been.



Illyrine conceals Dorlis in her room. St. Amour, suspecting his presence, raises a false alarm of "fire." They fall into the trap and are discovered.

ILLYRINE: "Don't you know we were wed long ago? He's my husband. He alone."

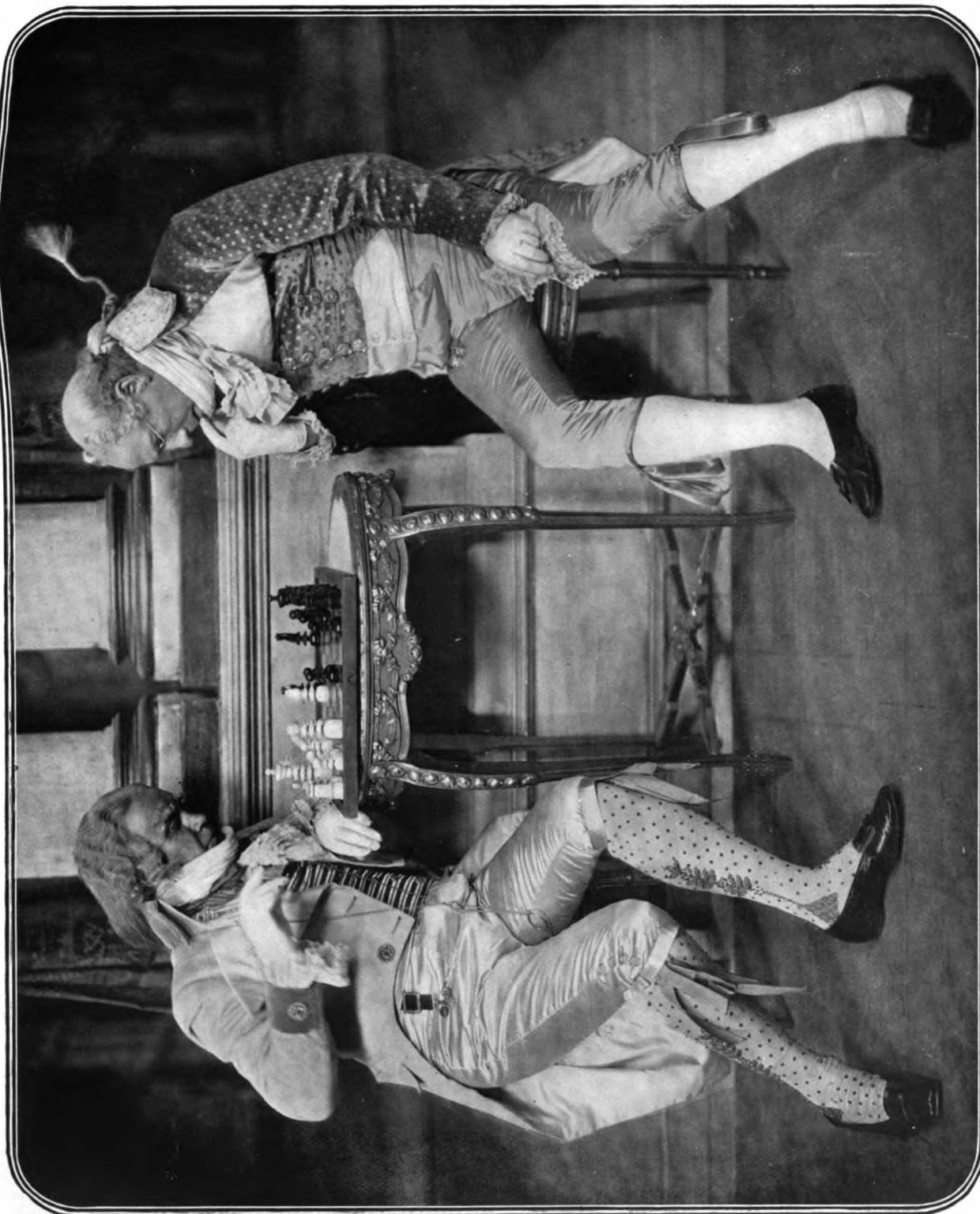
ST. AMOUR: "Well! If I count for nothing at all—arrest that man!"



THE ARREST OF DORLIS AND LAGORILLE.

FINALE, ACT II.

A GAME OF CHESS.



Ragot (MR. A. J. EVELYN),
Father to Pervenche and Uncle to Illyriac.

Des Gouttieres (MR. WILLIE WARDE),
Secretary to the Directors.

"THE MERVEILLEUSES."



**THE CONSPIRATORS
ARE BROUGHT UP FOR
EXAMINATION.**

DORLIS: "Where the deuce are we?"

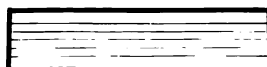
LAGORILLE: "At the ball. The guests
of Barras. Arrested at a reception—
condemned at a dance. Could any-
thing be more delightful? Paris
knows how to treat her criminals."



Ragot—MR. A. J. EVELYN.



**Illyrine pleads with Barras and
obtains her husband's pardon.**



ILLYRINE: "I have been with Barras."
DORLIS: "You! Alone with him?"
ILLYRINE: "Yes. For an hour."

BEAUTY & TALENT
— IN "THE —
MERVEILLEUSES."



**MISS MAUDE
PERCIVAL.**



**MISS MARGOT
ERSKINE.**



**MISS EVIE
GREENE.**



**MISS JESSIE
BROUGHTON.**



**MISS DOLLY
DOMBEY.**

"THE MERVEILLEUSES."



**ST. AMOUR—
MR. W. H. BERRY.**



**THE INCROYABLE ("Lagorille")—
MR. W. LOUIS BRADFIELD.**



ST. AMOUR: "What's the meaning of this? It's milk punch! Dutch courage. Remove the milk punch! Now, to begin with—your names and descriptions."

LAGORILLE: "Sit down! In 16 minutes our conspiracy will burst into flames."

ST. AMOUR: "I shall quench it."

LAGORILLE: "Will you? We hardly know *ourselves* how far it has spread."



St. Amour, to his dismay, finds himself deserted by his supporters.

"Everybody gone! Everybody in the conspiracy except me
Can't I have a little share in your business."

"THE MERVEILLEUSES."

MISS DENISE ORME and MR. ROBERT EVETT.





**Pervenche:
MLLE. MARIETTE SULLY.**



MISS MURRAY.



MISS HOWARD.



MISS ELIZABETH FIRTH.



Miss EVIE GREENE and Mr. LOUIS BRADFELD.

LODOISKA: "You talk to all women, and not one
understands you as I do."

DRESS OF THE PERIOD.



Miss WOOD.

Le Directoire, 1795-1906.

À L'EMPIRE was the cry some months ago sounding throughout the World of Dress. Now it is the turn of *Le Directoire*, and all the powers that be in matters sartorial are busily conning the traditions of that period and striving their utmost to adapt the modes of the past to the needs of the present.

Quite *apropos* of the present order of things in Fashion's régime comes "The Merveilleuses," and though one can hardly expect to learn very much from such very scanty costumes as worn by Miss Evie Greene, still, strange as it may seem, even from her diaphanous attire, there is something to be obtained.

For instance, that little coat she wears in the first act, is eminently suitable for the present-day mode, and many models I have seen represent the outlines in a modified degree. Hers is of pale blue satin, with silver braidings on either side of the front, and silver tassels adorn the points of the coat, while the sharply pointed revers, so distinctive of the period, are of pale

blue and white striped satin.

The soft yellows and greens, and the subdued heliotropes and blues which mark the Directoire era are sufficient contrast to the vivid colourings of the Empire period to make them specially adaptable to our present-day requirements.

A particularly beautiful example of a delicate blue is given in the gown of the little dancer in the last act, Miss Maude Percival, which is of cream silk, embroidered in a bold design in shaded blues, with most exquisite effect.

Miss Denise Orme contributes a very satisfactory quota to modern modes, in her two costumes, which would form ideal tea gowns for the woman of leisure. Her first dress is of heavy cream *crêpe de chine*, bearing a design in the Greek key carried out in folds of cream silk embroidery. Above this comes an artistic coat arrangement of rich white satin, split up into panels and bordered all round with embroidery in pale green and silver, the sleeves, which are slashed to show the bare arm, being caught together by silver ornaments, and an exquisite lace scarf is draped loosely around her shoulders.

"THE MERVEILLEUSES."

Her second frock is of most beautiful lace and satin. The entire front of the gown, and the long angel sleeves are of finest white Spanish lace, while the over-dress of satin displays pointed revers in front, held on the bust by an elaborate diamond button. The skirt comes high at the back, and the hanging sleeves are confined by tight ones of satin above the elbow. A twist of soft cream lace is threaded through the hair, and tied in a bow in front.

* * * *

Another charming mode which we shall see adapted to our immediate use is a fascinating little cape coat of finest black Spanish lace, falling from a cape-like pelerine of black satin edged with a ruching of the same; this finishes just below the waist line in a point on either side. The frock which accompanies it is truly Directoire, built of shot mauve and pink silk, high waisted and held by a bow upon the bust, while a flounce of the same edges the full skirt.

* * * *

Mademoiselle Sully's first dress marks a delightful mode, a school-girl's evening frock. It is built of finely tucked and embroidered white muslin, the sash, which comes high under the arms and falls to the end of the dress at the back, being of exquisite painted silk ribbon in a floral design, the ends being rounded. This gown is crowned by a quaint little bonnet of fine *broderie Anglaise*, surrounded by a wreath of pink roses, and tied under her chin with pink ribbons; two pale pink ostrich feathers waving gaily at one side.

* * * *

Specially noticeable among the Directoire modes are the semi-classical borderings on the gowns, displaying the Greek key designs, interlaced half diamonds, and waved lines of ruchings in alternate colourings. All these adornments are very conspicuous just now upon the present-day dress, so that the modes of the past are adapting themselves most amiably to our requirements to-day.

* * * *

Then again the headgear of the

Merveilleuses, modified and adapted to the modes of the moment, gives us some very novel and eminently becoming millinery, while among our coiffure ornaments for evening wear, the floating paradise plume, and the folds and bow of soft gauze represent "*le dernier cri*" in this respect.

* * * *

For children perhaps even more than for their elders is the throw-over cape being adopted for evening wear, and among the new models supplied for our delight are many delightful imitations of the voluminous mantles now gracing the boards at "*Daly's*."

* * *

Even the masculine wardrobe appears to be coming under the influence of the Directoire period, since the West-end windows are displaying quite a large assortment of striped half-hose, which to our unaccustomed eye seems a little *outré*, but no doubt the present-day dandies will not fail to avail themselves of this particular opportunity of emulating the Incroyables of that time.

* * *

Another innovation in masculine attire, which has been steadily creeping in and will now no doubt become marked, is the fob, with its attachment of colossal seals. Shall we now see its double on the other side of the waistcoat? We most sincerely hope that the watch of the period as portrayed in this play will not come into vogue, since we have sufficient impedimenta to carry about with us already.

* * *

The delicately artistic eyeglass so favoured by the fair ladies and their admirers in "*The Merveilleuses*" may be recommended as a distinct improvement on the somewhat insolent tortoiseshell lorgnettes which have been

favoured for so long. This indeed, would only be a change for the better.

* * * *

As St. Amour so tentatively remarks "Where there's a frill there's a fray," and we can quite realize that there may be some truth in this statement, when rival belles of the twentieth century strive to emulate the beauties of two centuries ago, and in the emulating, succeed in out-vying each other.

EDITH WALDEMAR LEVERTON.



MISS MUNRO.



TRUST LODOISKA AND THE MERVEILLEUSES.

PROGRAMME.

Gaiety Theatre.

Lessee and Manager - - - - - Mr. GEORGE EDWARDES.



PRODUCED ON SEPTEMBER 29th, 1906.

A MUSICAL EXTRAVAGANCE,
ENTITLED

THE NEW ALADDIN.

BY JAMES T. TANNER AND W. H. RISQUE.

Lyrics by Adrian Ross, Percy Greenbank, W. H. Risque and George Grossmith, Jr.

Music by Ivan Caryll and Lionel Monckton

Additional Numbers by Frank E. Tours.



Genie of the Lamp	Mr. GEO. GROSSMITH, JR.
Cadi (A Disgraced Ambassador)	Mr. ARTHUR HATHERTON
Ebenezer (Lally's Uncle)	Mr. HARRY GRATTAN
General Ratz (Imperial Aide-de-Camp)	Mr. ROBERT NAINBY
The Lost Constable	Mr. ALFRED LESTER
The Ideal Man	Mr. CHARLES BROWN
Billy Pauncefort	Mr. EUSTACE BURNABY
Reggie Tighe (The Romano Party)	Mr. J. R. SINCLAIR
Tony Cavendish	Mr. S. HAINSWORTH
A Tax Collector	Mr. J. W. BIRTLEY
AND	
Tippin (Ebenezer's Page)	Mr. EDMUND PAYNE
Lally (Ebenezer's Nephew)	Miss LILY ELSIE
The Princess	Miss ADRIENNE AUGARDE
Laolah (The Cadi's Daughter)	Miss OLIVE MAY
Possette (Maid to Princess)	Miss JEAN AYLWIN
Mrs. Tippin	Miss WINIFRED DENNIS
Winnie Fairfax	Miss KITTY MASON
Flo Cartaret	Miss DORIS BERESFORD
Di Tollemache	Miss ENID LEONHARDT
Kit Lomax	Miss TESSIE HACKNEY
Vi Cortelyon	Miss GLADYS DESMOND
May Warrenner	Miss FLORENCE LINDLEY
Nan Jocelyn	Miss VIOLET WALKER
Madge Oliphant	Miss EDNA LOFTUS
Millie Farquhar	Miss MINNIE BAKER
The Charm of Paris	Mdlle. GABY DESLYS
AND	
Spirit of the Ring	Miss CONNIE EDISS
Dancers:—Miss GLADYS SAQUI, Miss CLARA FARREN, Miss MAY FLOWER, Miss LILY COLLIER, Miss KITTY LINDLEY, Miss EDITH LEE.	

ACT I. SCENE 1. *The Interior of Ebenezer's Antique Shop in Bond Street* (JOSEPH and PHIL HARKER)
(Entre Scene.)
SCENE 2. *A Palace in Far Cathay* (JOSEPH and PHIL HARKER)
ACT II. Scene *The Ideal London* (HAWES CRAVEN)

Stage Manager Mr. HERBERT CATHCART
Acting Manager Mr. EDWARD MARSHALL



THE PLAY



PICTORIAL.

No. 53.

"THE NEW ALADDIN."

Vol. IX.



MISS GERTIE MILLAR.



Mlle. Gaby
Deslys.

THE STORY: SONGS AND SINGERS.

By B. W. FINDON.



MR. EDMUND PAYNE.

THE Gaiety productions have long been famous for the splendour of the *mise en scène*, the elegance and beauty of the *esemble*, and luxurious completeness of the "show," the nimble melodies of Messrs. Ivan Caryll and Lionel Monckton, the neat versification of Messrs. Adrian Ross and Percy Greenbank, the laughter-compelling quality of the comedians and comedienues, and the physical charm of the bewitching ladies whose identity it is so difficult to guess, even with the aid of the programme, but whose appearance on the scene affords a

continual feast for the eye. All this attractiveness is once more in evidence, and "The New Aladdin" is destined to bask in the sunlight of popular favour for many a month to come.

For some time past it has been common property that Mr. Edwardes intended to depart somewhat from the musical comedy style that has so long been in evidence at the Gaiety. The audience was therefore prepared for the change to what is described on the playbill as "Musical Extravagance." To return to burlesque in its entirety was regarded as a retrograde movement too sudden and too unexpected to be completely successful. Accordingly, with the golden rays of the "sacred lamp" are blended the white brilliancy of the electric arc of musical comedy. The old and the new join hands in cordial understanding, and in full agreement with the adage

that "union is strength."

The familiar story of Aladdin is kept well to the front during the first act, and I am not sure if the piece would not gain in strength if it were more closely followed in the second. The note of modernity was struck by placing the first scene in Bond Street, in the shop of Ebenezer, a dealer in curios and antiques. Aladdin becomes Lally, a smart youth about town, who has fallen in love with a portrait on a miniature in his possession. Ebenezer returns home unexpectedly, and catches the young rascal and a number of boon companions holding midnight revel and making free with his best liqueur brandy. Ebenezer incontinently bids his frivolous nephew leave his house and take the page-boy, Tippin, with him. But the latter has his revenge by dropping a costly vase to the ground; in the vase is a scroll and a ring, which is given to Lally as his uncle's parting gift. Of course it is the magic ring, and the scroll tells where the wonderful lamp is hidden. Without more ado the party make for the palace in Far Cathay, and there not only does Lally gain

"THE NEW ALADDIN."

possession of the lamp, but he meets the original of the miniature portrait, who proves to be a royal princess.

It was a happy thought to make the scene of the second act take place in "The Ideal London" as imagined by the Genie of the Lamp. London has been metamorphosed with a vengeance, so much so that a constable who was on beat in Piccadilly at the time has spent more than two days in a hopeless endeavour to find Vine Street police station.

Naturally such a change enables the comedians to indulge in a remarkable series of escapades and humorous situations, and since the first night, many and wonderful are the innovations that have suggested themselves to the fertile brain of Mr. George Edwardes and those associated with him in the supervision of the piece. It is this constant change, this process of weeding and brightening that gives to a Gaiety "show" some new element of surprise at each successive visit. The only finality about it is when it is withdrawn for good and all.

At the Gaiety there is the direct negative to the old adage which says, "that too many cooks spoil the broth." Mr. Edwardes believes in variety, the selection of the fittest and the survival of the best. The libretto is the work of Messrs. James Tanner and W. H. Risque; the lyrics are by Mr. Adrian Ross and Mr. Percy Greenbank, reinforced by contributions from the pens of Mr. Risque, Mr. George Grossmith, Junr. and others. The music is by Mr. Ivan Caryll, Mr. Lionel Monckton and Mr. Frank E. Tours.

The cast once again brings forward most of those whose names are now so closely identified with the Gaiety Theatre. Owing to the illness of her husband, Miss Gertie Millar was unable to take up the title rôle in the beginning, and a very charming substitute for her was found in Miss Lily Elsie. Now, however, Miss Millar is back again, and for the first time in her London career she is to be seen in boy's clothes. And a right dainty figure does she make, as our illustrations show. But she has many changes, and appears in costumes as widely different as a street coster and a grandmamma of the mid-Victorian period. It is this quaintly effective dress which supplies the coloured picture on our cover.

Naturally some of the most taking numbers fall to her lot to render, and they could fall to none better. "Bedtime at the Zoo" was a happy melody; excellent also was the topical ditty, "That's the sort of chap I'd like to know," but her great hit was made in "Grandmamma," when she is surrounded by a chorus of little girls looking quaintly attractive in outstanding skirts and carrying rose-coloured parasols. The number

ends with a *pas de deux* danced by Miss Millar and one of the most diminutive of her attendants.

A prettier or more fascinating Princess than Miss Adrienne Augarde it would be difficult to find. In association with Miss Millar she sings a capital duet, "The Dream of You." Miss Connie Ediss, who represents the "Spirit of the Ring," is delightful as ever in her own characteristic way. Miss Ediss is inimitable

in her manner of delivering a racy song, and she has a very taking number, among others, "In the Strand," and no less amusing is the number in which she desires to be a mortal and exchange a diet of dew drops and air for a seven course meal at a fashionable restaurant, with a prospect of being loved and kissed by a man.

A signal success was made by Miss Jean Aylwin as the Princess's



MR. GEORGE GROSSMITH, JUNR.,
as the Genie of the Lamp.

THE PLAY PICTORIAL.

Maid, and in the song "Dougal," she challenged comparison with Harry Lauder, so rich was her humour and refined drollery. A pronounced success was achieved by the newcomer from Paris, Mlle. Gaby Deslys, and not the least conspicuous feature of the evening's entertainment is her singing of "Sur la Plage."

Mr. Edward Payne, as usual, carries all before him, and as the page boy, Tippin, he has a part after his own heart. In addition to many good numbers he is most happily associated with Miss Gertie Millar in a coster duet "Down where the vegetables grow." Very funny, too, is the meeting between him and the lost constable, a part played with admirable art by Mr. Alfred Lester.

Mr. George Grossmith, Junr., works indefatigably in the rôle of the Genie of the Ring, and many and varied are the costumes in which he is seen during the course of the evening. Among his humorous songs must be mentioned "Rub the Lamp," "The No Hat Brigade" and "Waltz me round once again."

Miss Olive May, as the Cadi's daughter, delighted the audience with her graceful dancing. Mr. Harry Grattan touched a dramatic note in his rendering of the part of Ebenezer, uncle to Lally. Miss Kitty Mason, as Winnie Fairfax, contributes a charming *pas seul*.

Mr. Charles Brown was good as the Imitation Genie. A crowd of pretty and accomplished ladies form the chorus, and one of the best theatrical orchestras in London is directed by one of our most efficient conductors, Mr. Ivan Caryll, to wit. That the piece is beautifully staged is sufficiently apparent by the photographs we reproduce.

B. W. FINDON.



MISS ADRIENNE AUGARDE
as The Princess.

MISS JEAN AYLWIN:
Jennie.

MISS GERTIE MILLAR:
Lally.



His Imperial Majesty says: "If the Princess refuses to return use force. If force fails—try Oxo!"

"THE NEW ALADDIN."



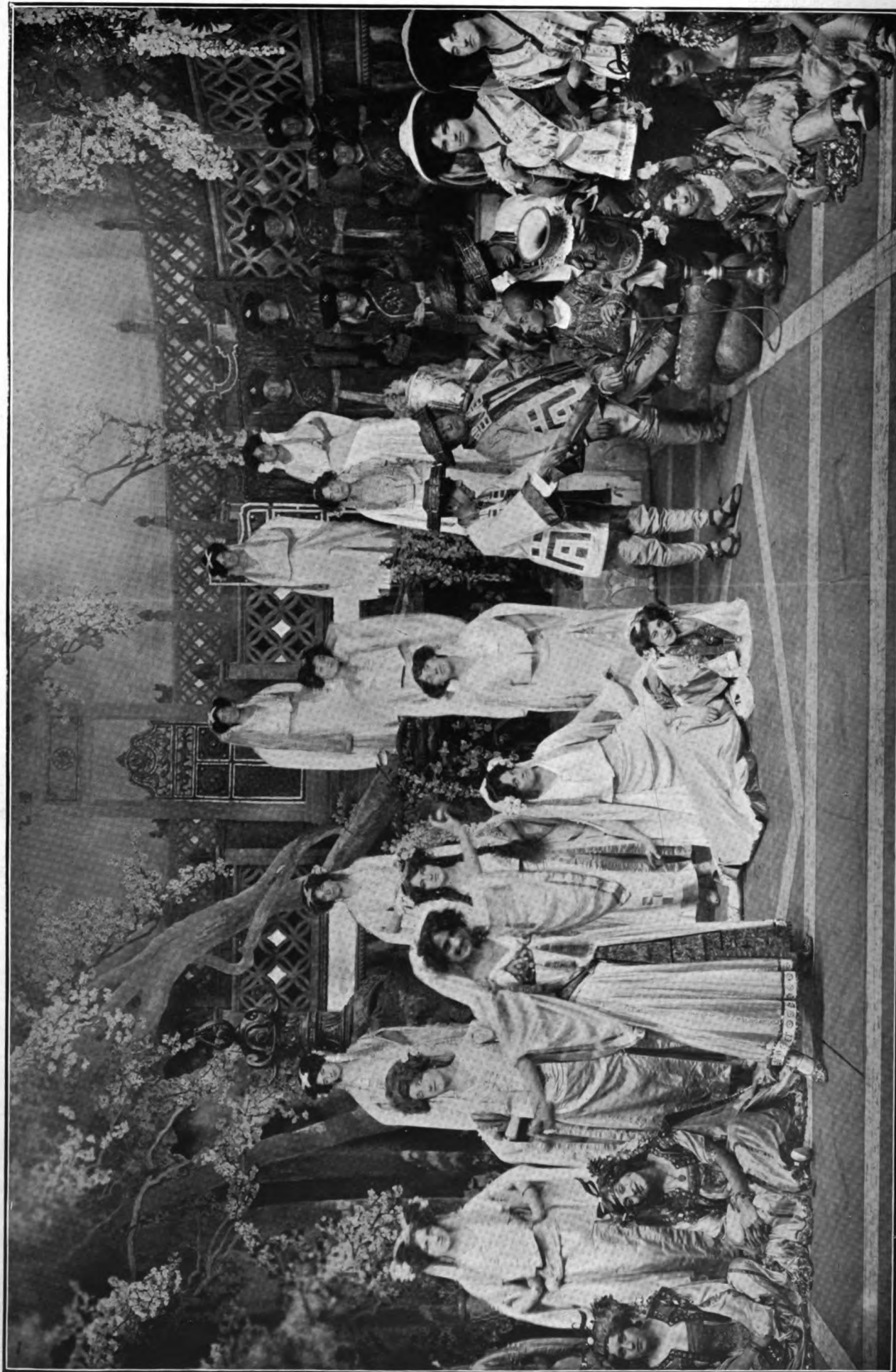
MR. EDMUND PAYNE.

MR. GEORGE GROSSMITH, Junr.

Tippin and the Genie after a good time in Paris.

A minute of song
At a Café Chantant,
A minute of Paris par Nuit.

Par ici, par la,
Comme ci and comme ça,
Ten minutes will do
For tout
Paris



Oriental Belles
Languidly reposing,
Dreaming, yawning, dozing,
While the hours away.

But when La-o-lah dances
Our glances she entrances,
Lovely little La-o-lah.

With movement light and airy,
And footsteps of a fairy,
Lovely little La-o-lah!

"THE NEW ALADDIN."

Tippin—MR. EDMUND PAYNE. The Spirit of the Ring—MISS CONNIE EDISS General Ratz—MR. EUSTACE BURNABY.



**The Lost Constable—
MR. ALFRED LESTER.**



**Genie of the Lamp—
MR. GEORGE GROSSMITH, JUN.**

I want to be a mortal,
Solid and real all through.
I wish you'd make haste,
Come, encircle my waist,
Exactly as mortals do!



**MISS POPPY
HAMMOND.**



Jennie—MISS JEAN AYLWIN.

The Princess—MISS ADRIENNE AUGARDE.

"THE NEW ALADDIN."

MISS GERTIE MILLAR.

MISS CONNIE EDISS, MISS ADRIENNE AUGARDE.

MISS JEAN AYLWIN.



PRINCESS. "Oh, Lally, don't go into the Cave, I implore you,
What may occur you never know.
(Oh, foolish Lally!)"

LALLY. "To your request I answer—'No!'
I'm reckless Lally!"
And Lally went and returned triumphant.

THE PLAY PICTORIAL.

THE PRINCESS RECEIVES A NEW DRESS FROM PARIS.



The Cadi—Mr. ARTHUR HATHERTON. Ebenezer—Mr. HARRY GRATTON General Ratz—Mr. EUSTACE BURNABY

Here you see three big heads,
Though there's not much the matter,
We ought to grow fatter,
With three fat heads.

Mr. HARRY GRATTON. MISS AUGARDE. Mr. BURNABY. MISS AYLWIN. Mr. A. HATHERTON. MISS OLIVE MAY. Mr. W. GROSSMITH.



Now be ready all to start for London.

THE AÉRIAL CAR.

We'll go as swift and steady as a Marconigram.



Lally descends into Ideal London.

Lally:
"I know where I am
when I get down there,
In London, lovely London."

In London! In London!
 For that is the place to stay,
 When the Thames is spanned by
 the dear old Strand,
 With the Carlton over the way!
 In London! In London!
 We're all of us bound to camp,
 For Paris at night is
 the City of Light—
 But London's the town
 of the Lamp!



I've brought you over
 and set you down
 In the last edition
 of London town,
 And when I'm not wanted
 for pressing calls,
 I've taken a room
 on the top of St. Paul's,
 In London, lovely London.

The Genie of the Lamp
produces the counterfeit
article.





MR. GEORGE GROSSMITH, Junr.



Lally: "What, Tippin!
Good Old Tippin.
How goes it?"

Tippin: "Tip-top up to now,
Master Lally. This
lamp business is all
right, isn't it?"

Lally: "Ha! What! Been
enjoying yourself,
Tippin?"

Tippin: "Enjoying myself?
Well, there, I'll intro-
duce you to her."

Lally: "The little Scotch girl?"

Tippin: "Scotch! No, she's
French. I say, Lally,
don't be in a hurry to
marry the Princess."

Lally: "But, I love her."

Tippin: "So do I the Scotch
lassie; but a few wild
Quaker Oats don't hurt
a man."



Jennie (enters unseen): "If I catch you flirting, I'll just go back to my braw Highlander, Dougal."



Mlle. Gaby Deslys, as the Charm of Paris, captivates the impressionable Tippin.
Tippin. "I'd like to have her teach me French that way."



Words by
Percy Greenbank and Leslie Mayne.
Music by Lionel Monckton.



Ev - 'ry beast is think - ing of his bed.

Good - night Mis - ter El - e - phant, Ti - ger, cease your play,

Lie down, and you're sure to dream That you're roam - ing in the jungle far a -

- way. Sleep well Miss Ou - rang - Ou - tang

Good - night Kan - ga - rool! When an - oth - er day is break - ing You will

all of you be wak - ing In the Zoo in the Zoo!

"THE NEW ALADDIN."



"Have you ever heard of
a policeman being
lost in London?"

"No Sir."

"Well, I am."



MISS
CONNIE
EDISS.



MR.
ALFRED LESTER.

"I'm lost."

THE PLAY PICTORIAL.

If you've ever been down
To a popular town
On the coast when the summer is hot,
You'll see folks overdressed,
Though it must be confessed,
You will also see folks who are not.



MR. GEORGE GROSSMITH advocates the
Simple Life.



They're the gay no-hat brigade
On their mid-day meat parade,
And the queen of the bunch
At their fourpenny lunch
Is the fair hygienic maid;

Her mamma is really vexed,
Her papa was most perplexed
When he heard that his daughter
Left off drinking water,
Oh! what'll she leave off next?





Princess—MISS ADRIENNE AUGARDE.

Won't somebody be my sweetheart?
Is there no one fancy free?
Who would think the prospect thrilling,
Hold your hand up if you're willing,
Is there nobody that fancies me



MISS JEAN AYLWIN.

MISS GERTIE MILLAR.

JENNIE: "Jealous! ye wee bit mannikin. You should see my big braw Highlander!"



MLLE. GABY DESLYS,
The Charm of Paris.

Sur la plage—on the plage—
They are full of persiflage,
When I take my bain-de-mer
At what do the men all stare?
C'est une ange, quand elle plonge
Elle a beaucoup de courage,
Il faut la voir dans son chic peignoir, On the plage.

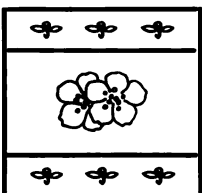




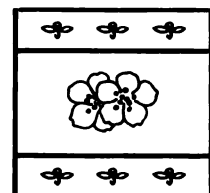
MR. EDMUND PAYNE.

MISS GERTIE MILLAR.

"DOWN WHERE THE VEGETABLES GROW."



- LALLY. We are only 'umble costers, and unedicated chaps,
But the things as we 'ave thought of would surprise
you all, perhaps;
- TIPPIN. For we may be in the know at times, and then again
we mayn't;
But we see a bit of what is what, and likewise what it ain't.
- BOTH. Yes, we're clever fellows down in Covent Garden,
And you'd never guess the things we come to know.



"THE NEW ALADDIN."



Oh, I tell you straight and plain
There's a lot of human brain
Down where the vegetables grow.





MLLE. GABY DESLYS.

Sometimes in the Casino
I am to be found,
Watching les petits cheveaux
Gaily going round.
All my money flies away,
It is such a bore;
Kind old gentleman, he say—
Can I lend you more?
Next day I see him stare at me.
Le vieux marcheur.



Kit Lomax—MISS TESSIE HACKNEY.

"THE NEW ALADDIN."

MISS GERTIE MILLAR as Grandmamma.



Grandmamma when about eighteen
Wore big sleeves and a crinoline!
She said "Sir" to her dear Papa—
Oh, what a goody-goody Grandmamma



Frills and Fashion ... in ... "The New Aladdin"

ONE would naturally expect that Aladdin's magical lamp would throw considerably new light on the modes of the moment. This, however, is not the case, and though the frocks which trail their dainty length upon the boards are both pretty and dainty, there is no special novelty or stroke of originality to characterise them.

A pleasing Empire frock is worn by Miss Kitty Mason in the first scene, built of shaded yellow chiffon, and trimmed with yellow ribbon. Tiny roses of shaded yellow chiffon appear at intervals on the skirt and bodice, the former being finished by a wide ruche at the bottom.

In the second scene, this smart little lady appears in a gown of pale blue satin, the skirt absolutely plain, but falling in very full folds, and the bodice adorned with a cream-coloured lace fichu decorated by small appliqué wreaths carried out in velvet, in shades of delicate mauve and green. This was crowned by a big blue Gainsborough hat bearing two enormous ostrich plumes, one blue and one of mauve.

Her dancing dress in the second act has pale mauve underskirts with an overdress of pink chiffon, trimmed elaborately with gold braid, yellow amethysts and silver paillettes. The bodice bears a zouave formed from a trellis work of gold braid, studded with amethysts and surrounded by steel sequin embroidery.

An exceedingly smart dress is that worn by Miss Baker in the first scene, consisting of heavy white *crêpe de chine*, built princess fashion and displaying long stole like fronts of white net, heavily embroidered in white chrysanthemums with hanging silk petals and green silk leaves. The sleeves which are of chiffon display lines of very narrow silver braid, while the skirt is adorned with two bands of cream lace, embroidered in silver. This is completed by a large quaint hat of white satin, with an enormous stiff crown encircled by a band of blue satin embroidered in silver and finished by a long scarf of pale blue chiffon.

Pink satin is the material selected by Miss Violet Walker for her first dress. The skirt displays a broad band of velvet to match at the hem, and at the bodice comes corselet fashion upon an underblouse of cream lace; heavy cream lace applications giving it a distinctive finish on bodice and sleeves, while



MISS TESSIE HACKNEY.

small pink velvet rosettes likewise do their decorative duty effectively. With this Miss Walker wears a pretty coat of cream net, trimmed

"THE NEW ALADDIN."

Frills and Fashion—*continuea.*

with heavy guipure to match, and displaying short wing sleeves.

Her second frock is in the new shade of gun metal grey satin, with a very full skirt, and the bodice draped with cream lace.

Miss Doris Beresford's gown of deep ivory satin has a distinct charm, with its tiny frills upon the skirt, and small rosettes of chiffon to match. The quaint little bodice displays a berthe-like arrangement edged with three wee frills of satin, while the sleeves are of short puffs of chiffon. I particularly admired the pelerine which she wears with this gown which is built of cream lace striped by bands of rather wide black ribbon velvet, held in front with red enamelled buttons set in rims of old silver.

Cream *ninon de soie* forms Miss Beresford's second frock. It is built over lily of the valley green, the skirt displaying double frills headed by ruchings of mixed green and cream chiffon. The bodice has a pretty touch of lily of the valley green velvet which forms cross over revers ornamented with very small gold buttons, and this gown is crowned by an enormous black lace hat decked with a paradise osprey.

The latest Parisian shade of nut brown has been adopted by Miss Enid Leonhardt for her first costume. The skirt is very full and plain and decorated at the hem with a pleated band of chiffon in a slightly darker shade, edged with gold braid on either side. The bodice struck me as being rather too severe in outline for so youthful a wearer, it is quite guiltless of the softening effects of chiffon or lace, being simply folded across and bordered with bands of orange velvet, while it falls well off the shoulders in early Victorian style.

Rather more pleasing is her second frock of grey voile, bearing large inserted panels on the skirt in soft satin in a slightly paler shade, outlined with wide fancy braid to match. The bodice is built up in a succession of deep tucks which form the upper portion of the sleeves and drape the front of the bodice. The under sleeves are of cream lace, as is also the entire front of the bodice, this latter ornamented with a ladder of royal blue velvet bows, and effective touches of royal blue velvet appearing on other portions of the lace. Her hat is a huge picturesqueshape of grey gathered chiffon, the big

brim lined with blue, and edged with a falling frill of lace, while a large blue bow decorates it at one side.

Miss Tessie Hackney wears a pretty mauve satin Princess robe on her first appearance, with a lovely berthe of painted silk in a design of large mauve roses, edged with cream lace over a pink border.

The sleeves are formed of the same silk, and the whole gown distinctly makes for elegance. Equally desirable is her second frock, which appears in one of our pictures in this issue. It is built of palest blue silk *crêpe de chine*, and is beautified by an exquisite galon of silk, worked in shaded blues and yellows. The skirt is decked at the hem by graduated tucks framing bands of the galon, while the bodice has sleeves of white chiffon and a lace yoke, a dainty fichu-like drapery of the *crêpe de chine* edged with the galon encircling the shoulders and draping the front of the bodice in an effective fashion. Her large hat of pale blue satin is decorated by two large ostrich plumes to match.

Those of our readers who are contemplating the purchase of a fancy dress would do well to copy those dainty Directoire costumes worn by the Milliner Dancers.

They are rather short, and consist of tight-fitting coats of white bengaline, with lace aprons and the orthodox collar and revers of the period carried out in black striped velvet on a ground work of white satin. A black Incroyable hat with the tricolour rosette completes the costume.

On the principle of keeping the best to the last, we come to Miss Desmond's gowns, the first of which is built of apricot satin in a picturesque fashion, decorated on skirt and bodice with applications of taffetasilk to match. The fold over bodice is draped with chiffon in the same shade as the gown, and

displays a pointed vest of chiffon in a slightly paler shade.

A still greater triumph, in which a decided note of originality is struck, is her frock of moonlight blue silk spotted chiffon, which produces a delightful shaded effect.

The border of the skirt is of crushed panne, edged with velvet in a darker shade. Stripes of this ribbon velvet appear upon the skirt and interlace upon the bodice which bears a vest of artistic silk lace in combined shades of grey and blue, relieved by touches of silver. The yoke is of cream chiffon heavily flecked with silvering sequins, and this frock may be cordially commended as a triumph of excellence, its crowning point a quaint bonnet-shaped hat of dark blue to match, being distinctly dainty.

The delightful costumes which so admirably become Miss Gertie Millar, Miss Connie Ediss, and Miss Gaby Deslys, though eminently becoming to their respective wearers, can hardly be relied upon by a chronicler of modes as key-notes of the coming fashions.

EDITH WALDEMAR LEVERTON.



Tippin describes the "Perfect Man," who is responsible for the "London," which resulted in the tragic bewilderment of the constable. ♣ ♣ ♣ ♣ ♣



"His build! Well, he is a sort of this shape—see!"



We all arrive,
We're all alive,
You'll find there's nothing wrong with us,
And so you needn't make a fuss,
For we're all right
When we've had a pleasant night,
And if we think
We'd like a drink
The daring deed will soon be done;
The Daylight Dandies know the spot
Where it can be got,
And we all get thirsty when the clock strikes one.



MR. GEORGE GROSSMITH, Junr.

PROGRAMME.

His Majesty's Theatre.

Proprietor and Manager

Mr. TREE.



PRODUCED ON THURSDAY, DECEMBER 27TH, 1906,

SHAKESPEARE'S

ANTONY AND CLEOPATRA.

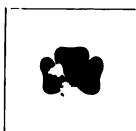


Mark Antony	..	)		..	Mr. TREE
Octavius Cæsar	..	)	(Triumvirs)	..	Mr. BASIL GILL
Lepidus	..	)		..	Mr. NORMAN FORBES
Sextus Pompeius	..	..	..	..	Mr. JULIAN L'ESTRANGE
Domitius Enobarbus	..	)		..	Mr. LYN HARDING
Eros	..	)		..	Mr. HUGH C. BUCKLER
Ventidius	..	..	(Friends to Antony	..	Mr. ROBERT ATKINS
Scarus	..	)		..	Mr. A. B. IMESON
Demetrius	..	)		..	Mr. HARRY C. HEWITT
Mecænas	..	)		..	Mr. EDWARD OUSTON
Agrippa	..	..	(Friends to Cæsar)	..	Mr. ALFRED GODDARD
Proculeius	..	)		..	Mr. A. CORNEY GRAIN
Thyreus	..	)		..	Mr. S. YATES SOUTHGATE
Menas	..	)		..	Mr. HERBERT GRIMWOOD
Menecrates	..	..	(Friends to Pompey)	..	Mr. CLIVE CURRIE
Varrus	..	)		..	Mr. C. H. SWORDER
Euphronius	(An Ambassador from Antony to Cæsar)	..		..	Mr. JAMES SMYTHE
Alexas	..	..	(Attendants on Cleopatra)	..	Mr. J. COOKE BERESFORD
Mardian	..	..		..	Mr. HENRY WILLIAMS
Soothsayer	..	..		..	Mr. J. FISHER WHITE
Clown	..	..		..	Mr. BRUNO HOLMES
Messenger	..	..	(To Cleopatra)	..	Mr. CHAS. QUARTERMAINE
Messenger	..	..	(From Sicily)	..	Mr. E. EGERTON HINE
Cleopatra	..	..	(Queen of Egypt)	..	Miss CONSTANCE COLLIER
Octavia	..	..	(Sister to Cæsar and Wife to Antony)	..	Miss MAUD CRESSALL
Iras	..	..	(Attendants on Cleopatra)	..	Miss HILDA MOORE
Charmian	..	..		..	Miss ALICE CRAWFORD

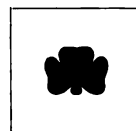
Officers, Soldiers, Messengers, Dancers and Attendants.

ACT I.	SCENE 1.	..	..	Rome.	Cæsar's House	(JOSEPH HARKER)
	SCENE 2.	Alexandria.	The Landing Stage of Cleopatra's Palace			"
ACT II.	SCENE 1.	..	..	Rome.	Cæsar's House	"
	SCENE 2.	..	..	Alexandria.	Cleopatra's Palace	"
	SCENE 3.	..	..	Near Misenum		"
	SCENE 4.	..	..	Pompey's Galley		"
ACT III.	SCENE 1.	..	..	Athens.	Antony's House	"
	TABLEAU—The Return of Antony to Alexandria					(T. E. RYAN)
	SCENE 2.	..	..	Rome.	Cæsar's House	(JOSEPH HARKER)
	SCENE 3.	..	..	Antony's Camp		(T. E. RYAN)
	SCENE 4.	..	..	Cleopatra's Palace		(JOSEPH HARKER)
ACT IV.	SCENE 1.	..	..	Cæsar's Camp		"
	SCENE 2.	..	..	Outside Cleopatra's Monument		"
	SCENE 3.	..	..	Within the Monument		"

Stage Manager	..	..	..	..	..	Mr. CECIL KING
Assistant Stage Manager	..	..	..	..	..	Mr. EDWARD BROADLEY
Musical Director	..	..	..	..	..	Mr. ADOLF SCHMID
General Manager	..	..	..	..	..	Mr. HENRY DANA



THE PLAY



PICTORIAL.

No. 54.

"ANTONY AND CLEOPATRA."

Vol. IX.



MR. TREE AS ANTONY.



THE PRODUCTION AND THE PLAYERS

By B. W. FINDON.

IF Mr. Tree were the worst actor that ever trod the English stage he would still be entitled to our gratitude for the poetical manner in which he treats the works of our greatest poet-dramatist. No one but a man of the keenest imagination, the most subtle fancy, can so read the text of such a play as "Antony and Cleopatra" that the vivid mind of the author shall stand forth in all the grandness of its original and fertile power.

It is an easy task for the pedant and the crank to find fault with Mr. Tree's method of treating Shakespeare. The cutting away of a scene here, of a page there, is quite sufficient for the caviller to base his remarks upon, and, however futile his objections are from the practical standpoint, he insists on making his voice heard. However, the British public is not influenced by faddists, and Mr.

Tree's artistic and ambitious endeavours are crowned with the laurels which they deserve.

In the production of "Antony and Cleopatra" he has surpassed himself, and that without going beyond the limits of good taste, or burdening the poet's conception with extravagant details. If there were no other reason for the playgoer to visit His Majesty's he would be justified in paying his money to witness a series of scenes which revive in such a brilliant manner the pageantry and military glory of a far distant age. A very great and a very successful effort has been made to stage this story of Eastern life with the glowing intensity which is characteristic of the Oriental mind, and to environ it with the atmosphere of passion which dominated the existence of the wondrous woman who enslaved Rome's proudest warrior. It was as if one breathed the air of Egypt

and heard the murmuring of the placid waters as the stately vessel brought the lovers to the landing stage of Cleopatra's Palace. A more effective entrance could not have been devised, and here we realized that the keynote of well-calculated splendour has been surely and firmly struck.

In the next act a striking effort has been made to represent a Bacchanalian orgie on Pompey's Galley, and the public have the unique opportunity of seeing four Emperors gloriously drunk; but somehow this particular scene struck me as being a little out of the picture; that Mr. Tree's judgment was at fault in laying stress on this phase of the manners of the time; it threw Cleopatra too far into the background, and she cannot be spared from the stage to make way for the bibulous babbling of potentates in their cups.

"ANTONY AND CLEOPATRA."

But if Mr. Tree erred in this item, he made no mistake in conjuring up the gorgeous tableau which pictures the return of Antony to Alexandria. Here, indeed, was the fancy of the poet's brain put into living and concrete form by the rich imagination of the actor. That Mr. Tree owes much to that distinguished artist Mr. Percy Macquoid, R.I., and the skill of Mr. Joseph Barker, to say nothing of the costumes so splendidly executed by Messrs. B. J. Simmons & Co., detracts nothing from the merit which rightfully belongs to him who took his inspiration from a few words, and on that slight structure erected a glorious monument to Shakespeare's instinct for picturing the luxury of the Orient whilst dwelling amid the prosaic surroundings of London three centuries ago. Beautiful also, but in quite another manner, are the scenes outside and within Cleopatra's Monument.

There were moments in the earlier parts of the play when it appeared to hang loosely together, when it became an effort to concentrate the mind on the action of the drama, but in the final section there was no withstanding the spell of the poet or being sluggishly inclined towards the actors. Mr. Tree, burdened with the cares of production and with the responsibility of management, had not been doing himself justice in some of the amorous scenes with "Cleopatra," but in the great tragic moment of the play the actor and the artist rose superior to all else and took us with him.

Nor must I forget to record the splendid assistance given him by Miss Constance Collier whose Cleopatra is the apex of a career that has been distinguished by singular tenacity of purpose, of a persistent struggling up the mountainous pathway of art, and has more than justified the rich and unexpected promise she showed in Mr. Esmond's pretty comedy "One Summer's Day." Not only in her

death scene did she exhibit the rare quality of a genuine tragedienne, but she stamped her mark on the play in the second act when the messenger brings her tidings of Antony's marriage with Octavia.

In this scene Miss Collier gave a vivid picture of the woman mad with jealous rage, wounded and scorned by the man who represented to her more than Empire and worldly power. And when, with forced smile, she sought to wring from the messenger's lips words of detraction concerning her too successful rival, Miss Collier caught with admirable art the facial expression necessary to convey to the audience the conflicting emotions which, like angry waves, were rushing with torrential violence through her distracted mind.

Miss Collier has something, nay, a great deal, of the grand manner which is so necessary for the delivery of grand thoughts couched in blank verse. She does not deliver poetry as though it were quotations from a newspaper money article; she has a sense of rhythm, an instinct for oral melody, the turning of a phrase into music, and with such natural gifts and the experience born of time, it may be that Miss Collier will develop into the great actress for whom we are so anxiously waiting.

Another artist who delights us with his speaking powers is Mr. Lyn Harding, who gave the fine speech allotted to Enobarbus in a manner which brought forth a spontaneous and very hearty applause. Mr. Norman Forbes gave a finished study of the rôle of Lepidus. Mr. Basil Gill's resonant voice and manly bearing did him good service as Octavius, Mr. Julian L'Estrange, Mr. H. C. Buckler, Mr. Charles Quatermaine as the Messenger, and Mr. J. Fisher White as the Soothsayer were among many others who contributed to an excellent *ensemble*. Miss Alice Crawford

occupied a well-earned position as Charmian by the side of those who worked to such good purpose to make the evening memorable in the annals of His Majesty's Theatre.

B. W. FINDON.



MISS HILDA MOORE as Iras.





Ventidius—MR. ROBERT ATKINS.

Macenas—MR. EDWARD OUSTON.



**The triple pillar of the world transform'd
Into a strumpet's fool.**



MR. BASIL GILL as Octavius Cæsar.



MR. NORMAN FORBES as Lepidus.



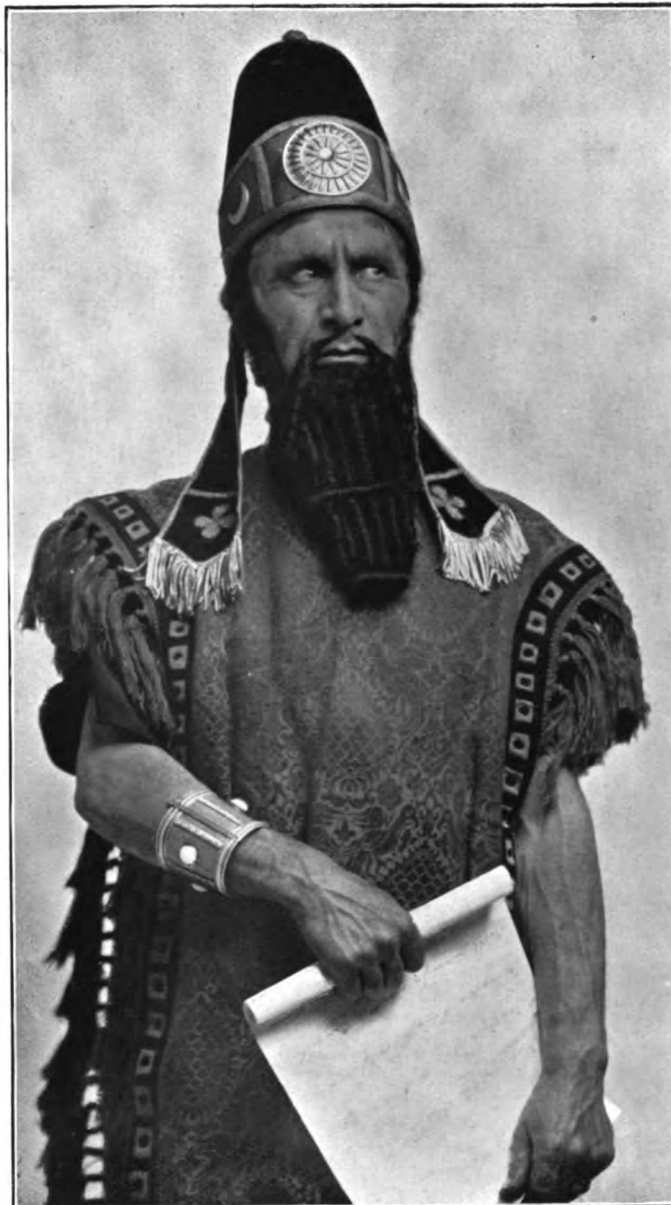
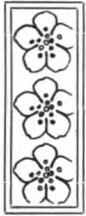
Act I, Scene 2.

..... Your honour calls you hence ;
Therefore be deaf to my unpitied folly,
And all the gods go with you ! upon your sword
Sit laurel victory ! and smooth success
Be strew'd before your feet !

The Landing Stage of Cleopatra's Palace.



MISS CONSTANCE COLLIER as Cleopatra.



**MR. J. FISHER WHITE as
the Soothsayer.**

Therefore, O Antony, stay not by his side:
Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Caesar's is not; but, near him, thy angel
Becomes a fear, as being o'erpowered: therefore
Make space enough between you.



**MR. CHARLES QUARTERMAINE
as the Messenger.**

Mecenas.

Agrippa.

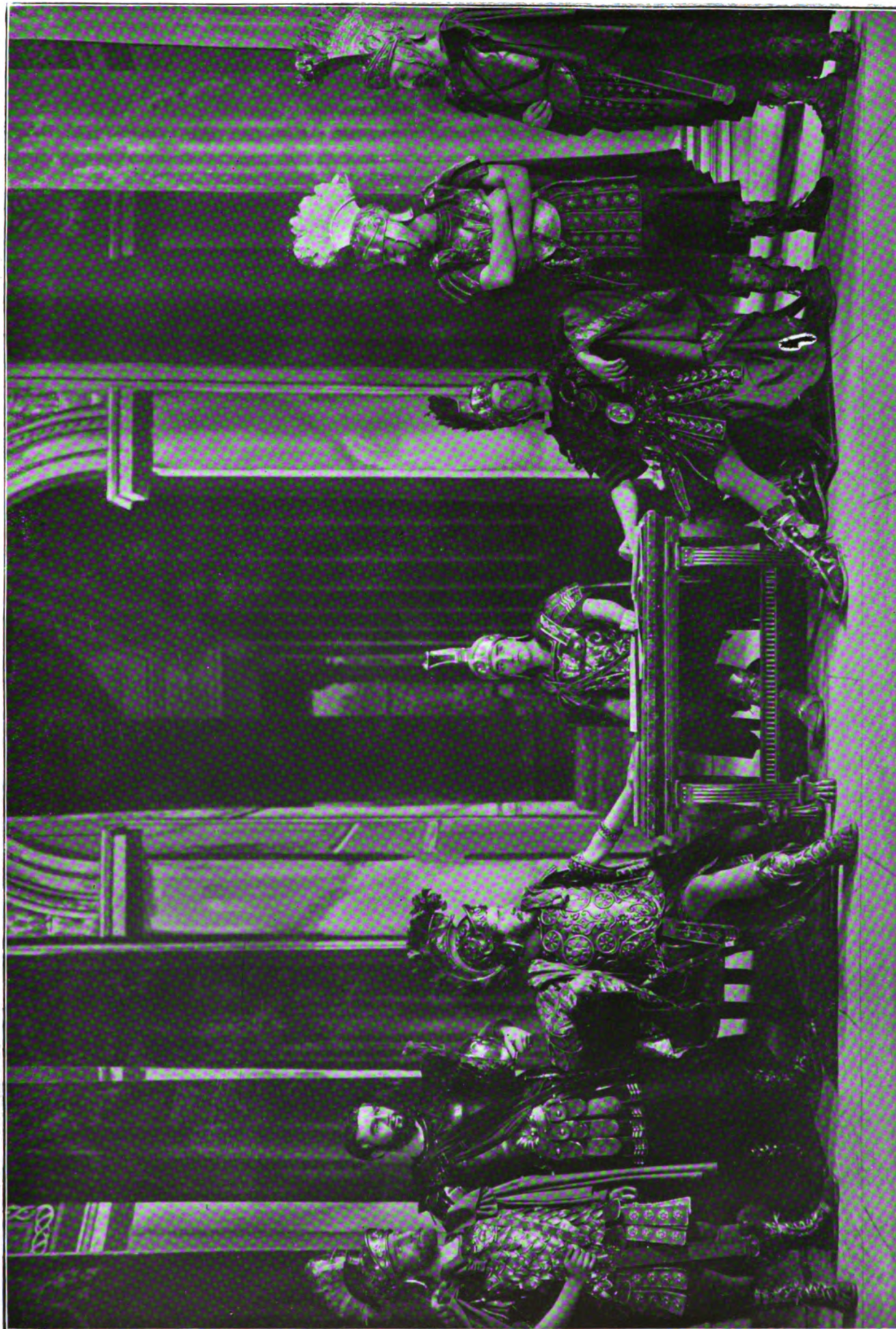
Lepidus.

Octavius Cæsar.

Antony.

Enobarbus.

Ventidius.



ANT. My being in Egypt, Cæsar,
What was't to you?
Cæs. No more than my residing here at Rome
Might be to you in Egypt.

Act 2. Scene I.

ROME.

Mecenas.

Agrippa.

Enobarbus.

Ventidius.



CAESAR'S HOUSE.

ENOBARBUS : The barge she sat in like a burnish'd throne, Burn'd on the water.

Act II. Scene I.



MR. BASIL GILL as Cæsar.

MISS MAUD CRESSALL as Octavia.

Irae. Charmian. Mardian. Cleopatra. Messenger. Alexas.



CLEOPATRA'S PALACE.

MESSENGER: "Madam, he's married to Octavia."
CLEOPATRA: "The most infectious pestilence upon thee!"

Act II. Scene 2.

"ANTONY AND CLEOPATRA."



Cleopatra: "Rogue, thou hast lived too long."



ENOBARBUS.

MECÆNAS.

ANTONY.

LEPIDUS.

POMPEY'S GAL

ANT.: Come let's all take
Till that the conquest
In soft and delicate



GRIPPA. OCTAVIUS. EROS. SEXTUS POMPEIUS. MENAS.

Act 4. Scene 4.

hath steep'd our sense



MR. TREE as Antony.

"There's beggary in the love that can be reckon'd."

"ANTONY AND CLEOPATRA."



DANCING GIRLS.



**Mr. JULIAN L'ESTRANGE as
Sextus Pompeius.**



MR. TREE as Antony.

"There's beggary in the love that can be reckon'd."

"ANTONY AND CLEOPATRA."



DANCING GIRLS.



**Mr. JULIAN L'ESTRANGE as
Sextus Pompeius.**

THE CHARACTER OF ANTONY.

SHAKESPEARE ennobled the character of

Antony to a certain extent. Plutarch depicts him as a Hercules in stature, and inclined to ape the demigod by certain affectations of dress; a hearty, rough soldier, given to praising himself and making game of others, but capable, too, of enduring banter as well as praise. His inclination to prodigality and luxurious living made him rapacious, but he was ignorant of most of the infamies that were committed in his name. There was no craft in his nature, but he was brutal, recklessly profligate, and devoid of all sense of decency. A popular, light-hearted, free-handed general, who sat far too many hours at table—indifferent whether it were with his own soldiers or with princes—who showed himself drunken on the public street, and would 'sleep out his drunkenness' in the light of day, degraded himself by the lowest debauchery, exhausted whole treasuries on his journeys, travelled with priceless gold and silver plate for his table, had chariots drawn by lions, gave away tens of thousands of pounds in a single gift; but in defeat and misfortune rose to his full height as the inspiring leader who uncomplainingly renounced all his own comforts and kept up the courage of his men. Calamity always raised him above himself—a sufficient proof that, in spite of everything, he was not without a strain of greatness. There was something of the stage-king in him, something of the Murat, a touch of Skobeloff, and suggestion of the mediæval knight. What could be less antique than his twice challenging Octavius to single combat? And in the end, when misfortune overwhelmed him, and those on whom he had showered benefits ungratefully forsook him, there was something in him that recalled Timon of Athens nursing his melancholy and his bitterness. He himself recognised the affinity.

There was a crevice in this antique figure through which Shakespeare's soul could creep in. He had no difficulty in imagining himself into Antony's moods; he was able to play him just as, in his capacity of actor, he could play a part that was quite in his line. Antony possessed that power of metamorphosis which is the essence of the artist nature. He was at one and the same time a master in the art of dissimulation—see his funeral oration in *Julius Caesar*, and in this play the manner in which he takes Octavia to wife—and an open, honest character; he was in a way faithful, felt closely bound to his mistress and to his comrades-in-arms, and was yet alarmingly unstable. In other words, his was an artist-nature.

GEORGE BRANDES.



242 MR. LYN HARDING as Enobarbus.



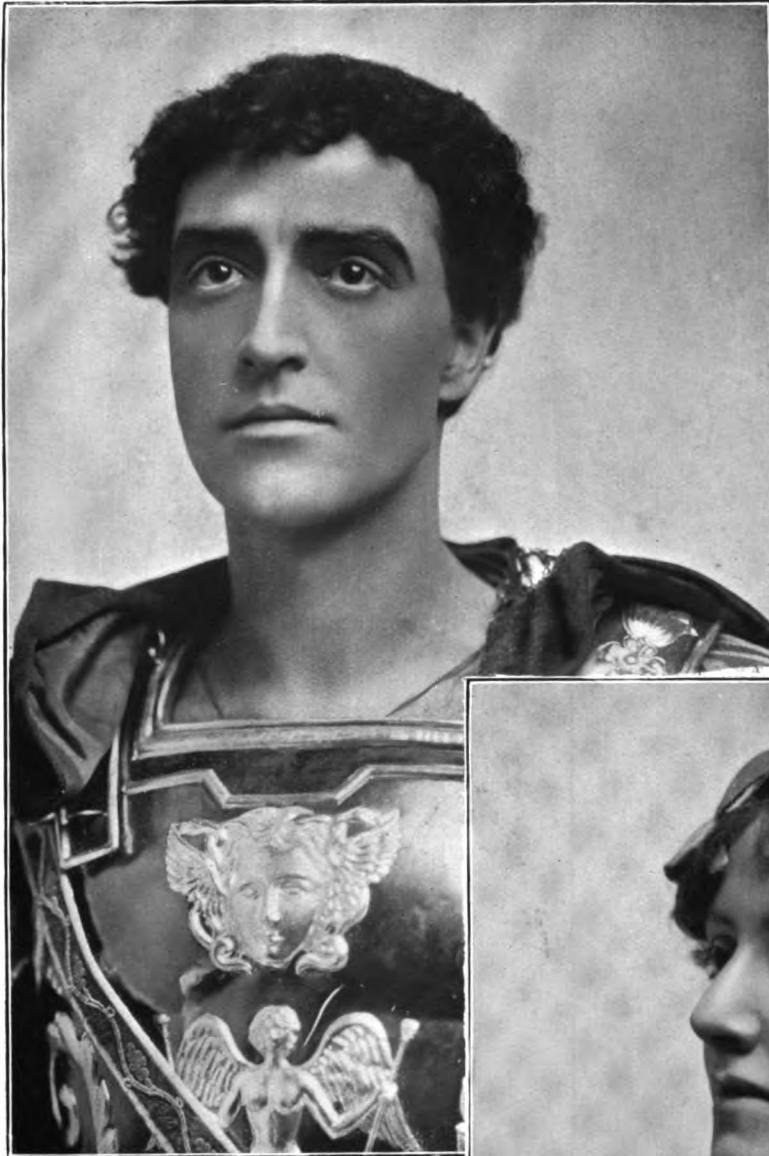
"Age cannot wither her, nor custom stale
Her infinite variety."

MISS CONSTANCE COLLIER as Cleopatra.



MR. JULIAN L'ESTRANGE as Sextus Pompeius.





MR. BASIL GILL
as Cæsar.

CÆS. : Why have you stol'n upon us
thus? You come not
Like Cæsar's sister : the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her
approach
Long ere she did appear; the trees by
the way
Should have borne men; and expecta-
tion fainted,
Longing for what it had not; nay, the
dust
Should have ascended to the roof of
heaven,
Raised by your populous troops: but
you are come
A market-maid to Rome.

AGR. : To hold you in perpetual amity,
To make you brothers, and to knit your
hearts
With an unslipping knot, take Antony
Octavia to his wife; whose beauty claims
No worse a husband than the best of men;
Whose virtue and whose general graces
speak
That which none else can utter. By this
marriage,
All little jealousies, which now seem
great,
And all great fears, which now import
their dangers,
Would then be nothing; truths would
be tales,
Where now half tales be truths: her
love to both
Would, each to other and all loves to
both,
Draw after her. Pardon what I have
spoke.



MISS MAUD CRESSALL as Octavia.

"ANTONY AND CLEOPATRA."



MISS BRUCE JOY. MISS FRANCES LAUGHTON.



MISS WHARTON. MISS VINCENT.



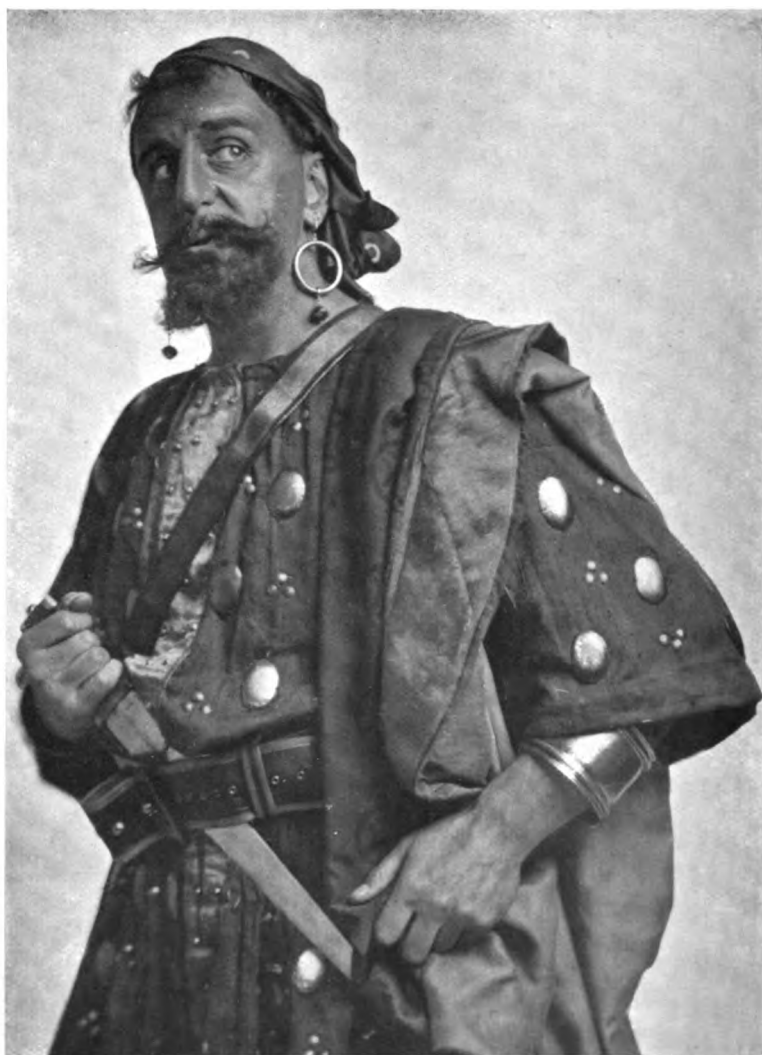
Alexas—MR. J. COOKE BERESFORD.



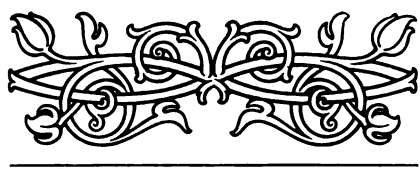
Proculeius—
MR. A. CORNEY GRAIN.



Thyreus—
MR. S. YATES SOUTHGATE.



Menas—MR. HERBERT GRIMWOOD.



"ANTONY AND CLEOPATRA."

Miss COLLIER.

Mr. TREE.



Outside Cleopatra's Monument.

Act 4, Scene 2.

CLEOPATRA.—Here's sport indeed! How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight: had I great Juno's power,

The strong wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little,—
Wishers were ever fools,—O, come, come, come;



Shakespeare's Heroines.

MRS. JAMESON.

and decipher it. But how are we to arrive at the solution of this glorious riddle, whose dazzling complexity continually mocks and eludes us? What is most astonishing in the character of Cleopatra is its antithetical construction—its *consistent inconsistency*, if I may use such an expression—which renders it quite impossible to reduce it to any elementary principles. It will, perhaps, be found, on the whole, that vanity and the love of power predominate; but I dare not say it *is* so, for these qualities and a hundred others mingle into each other, and shift, and change, and glance away, like the colours in a peacock's train.

In some others of Shakspeare's female characters, also remarkable for their complexity (Portia and Juliet, for instance), we are struck with the delightful sense of harmony in the midst of contrast, so that the idea of unity and simplicity of effect is produced in the midst of variety; but in Cleopatra it is the absence of unity and simplicity which strikes us; the impression is that of perpetual and irreconcilable contrast. The continual approximation of whatever is most opposite in character, in situation, in sentiment, would be fatiguing, were it not so perfectly natural: the woman herself would be distracting, if she were not so enchanting.

I have not the slightest doubt that Shakspeare's Cleopatra is the real historical Cleopatra—

the "rare Egyptian"—individualized and placed before us. Her mental accomplishments, her unequalled grace, her woman's wit and woman's wiles, her irresistible allurements, her starts of irregular grandeur, her bursts of ungovernable temper, her vivacity of imagination, her petulant caprice, her fickleness and her falsehood, her tenderness and her truth, her childish susceptibility to flattery, her magnificent spirit, her royal pride, the gorgeous eastern colouring of the character—all these contradictory elements has Shakspeare seized, mingled them in their extremes, and fused them into one brilliant impersonation of classical elegance, Oriental voluptuousness, and gipsy sorcery.

What better proof can we have of the individual truth of the character than the admission that Shakspeare's Cleopatra produces exactly the same effect on us that is recorded of the real Cleopatra?

OF all Shakspeare's female characters, Miranda and Cleopatra appear to me the most wonderful. The first, unequalled as a poetic conception: the latter miraculous as a work of art. If we could make a regular classification of his characters, these would form the two extremes of simplicity and complexity; and all his other characters would be found to fill up some shade or gradation between these two.

Cleopatra is a brilliant antithesis, a compound of contradictions, of all that we most hate with what we most admire. The whole character is the triumph of the external over the innate; and yet like one of her country's hieroglyphics, though she present at first view a splendid and perplexing anomaly, there is deep meaning and wondrous skill in the apparent enigma, when we come to analyse



"ANTONY AND CLEOPATRA."

She dazzles our faculties, perplexes our judgment, bewilders and bewitches our fancy; from the beginning to the end of the drama, we are conscious of a kind of fascination against which our moral sense rebels, but from which there is no escape. The epithets applied to her perpetually by Antony and others confirm this impression; "enchanting queen!"—"witch"—"spell"—"great fairy"—"cockatrice"—"serpent of old Nile"—"thou grave charm!" are only a few of them: and who does not know by heart the famous quotations in which this Egyptian Circe is described, with all her infinite seductions?—

Fie! wrangling queen!

Whom every thing becomes, to chide, to laugh,
To weep; whose every passion fully strives
To make itself, in thee, fair and admir'd.
Age cannot wither her, nor custom stale
Her infinite variety: . . .
. . . for vilest things
Become themselves in her.

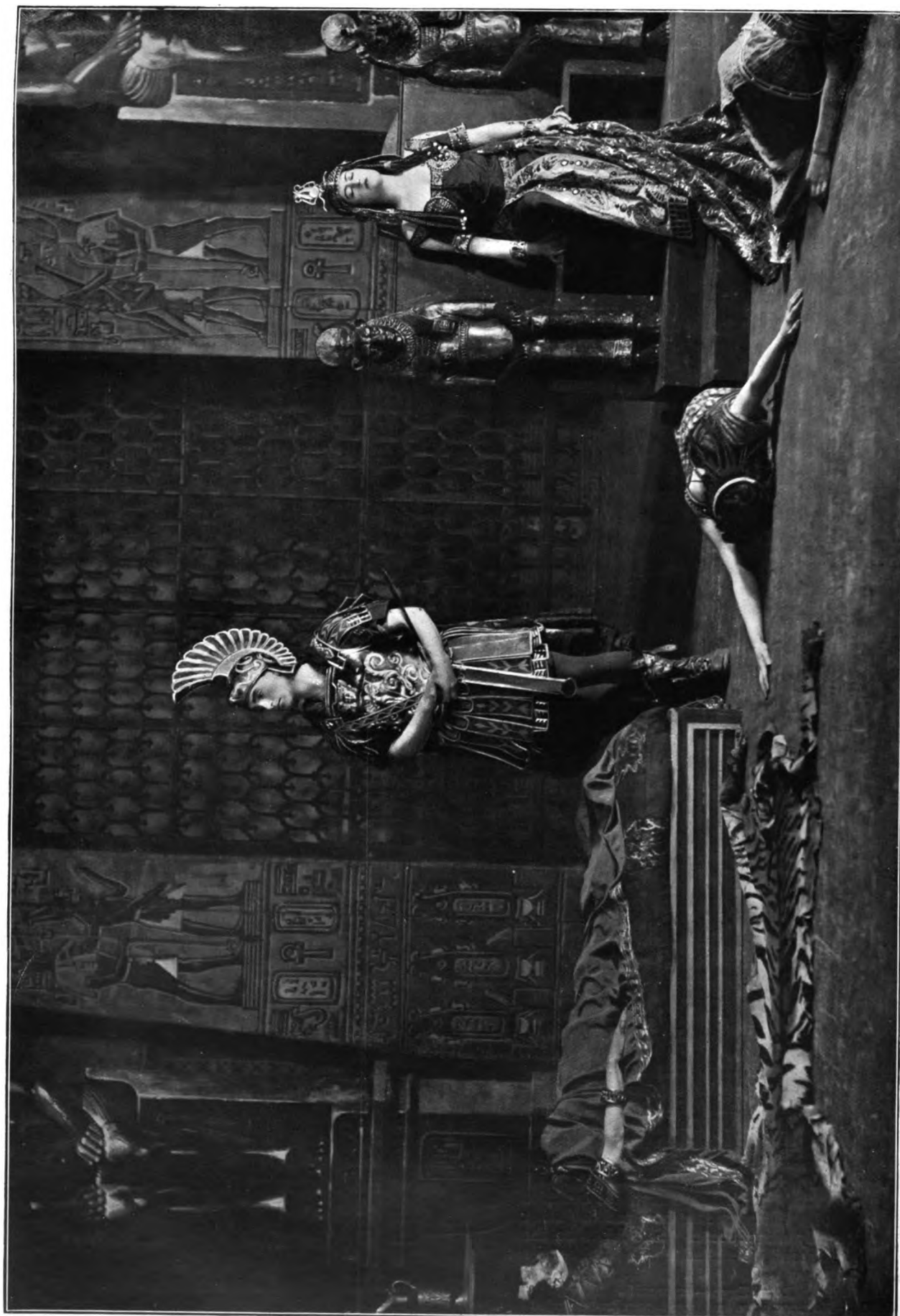
In representing the mutual passion of Antony and Cleopatra as real and fervent, Shakspeare has adhered to the truth of history as well as to general nature. On Antony's side it is a species of infatuation, a single and engrossing feeling: it is, in short, the love of a man declined in years for a woman very much younger than himself, and who has subjected him by every species of female enchantment. In Cleopatra the passion is of a mixed nature, made up of real attachment, combined with the love of pleasure, the love of power, and the love of self. Not only is the character most complicated, but no one sentiment could have existed pure and unvarying in such a mind as hers: her passion in itself is true, fixed to one centre; but, like the pennon streaming from the mast, it flutters and veers with every breath of her variable temper: yet in the midst of all her caprices, follies, and even vices, womanly feeling is still predominant in Cleopatra, and the change which takes place in her deportment towards Antony, when their evil fortune darkens round them, is as beautiful and interesting in itself as it is striking and natural. Instead of the airy caprice and provoking petulance she displays in the first scenes, we have a mixture of tenderness, and artifice, and fear, and submissive blandishment. Her behaviour, for instance, after the battle of Actium, when she quails before the noble and tender rebuke of her lover, is partly female subtlety and partly natural feeling.

History is followed closely in all the details of the catastrophe, and there is something wonderfully grand in the hurried march of events towards the conclusion. As disasters hem her round, Cleopatra gathers up her faculties to meet them, not with the calm fortitude of a great soul, but the haughty, tameless spirit of a wilful woman unused to reverse or contradiction.

Her speech, after Antony has expired in her arms, I have always regarded as one of the most wonderful in Shakspeare. Cleopatra is not a woman to grieve silently. The contrast between the violence of her passions and the weakness of her sex, between her regal grandeur and her excess of misery, her impetuous, unavailing struggles with the fearful destiny which has compassed her, and the mixture of wild impatience and pathos in her agony, are really magnificent. She faints on the body of Antony, and is recalled to life by the cries of her women :

IRAS.— Royal Egypt—empress !
CLEO.—No more, but e'en a woman ; and commanded
By such poor passion as the maid that milks
And does the meanest chares.





Act 4. Scene 3.

DEATH OF CLEOPATRA.

She shall be buried by her Antony :
No grave upon the earth shall clip in it
A pair so famous.

PROGRAMME.

Wyndham's Theatre.

Proprietor - - - - - SIR CHARLES WYNDHAM.

Sole Lessee and Manager - - - - - Mr. FRANK CURZON.



PRODUCED ON JANUARY 29th, 1907.

"WHEN KNIGHTS WERE BOLD."

AN ORIGINAL FARCE IN THREE ACTS,

BY

CHARLES MARLOWE.



Isaac Isaacson	Mr. ARTHUR GRENVILLE
Hon. Charles Widdicombe	Mr. HENRY J. FORD
Rev. Peter Pottleberry, D.D.	Mr. GUY LANE
Sir Brian Ballymote	Mr. CHARLES WEIR
Miss Sarah Isaacson	Miss DAISY CORDELL
Wittle	Mr. GEORGE F. TULLY
Sir Guy de Vere, Bart.	Mr. JAMES WELCH
Barker	Mr. GORDON TOMKINS
Lady Millicent Eggington	Miss ESTELLE WINWOOD
Lady Marjorie Eggington	Miss ENID SASS
Kate Pottleberry	Miss VIVIENNE WEST
Lady Rowena Eggington	Miss AUDREY FORD
Hon. Mrs. Waldegrave	Miss EMMA GWYNNE
Alice Barker	Miss ANNIE CHIPPENDALE
A Herald	Mr. LEOPOLD PROFEIT

Knights, Pages, Attendants, etc.

ACT I. "The Knights' Room," Beechwood Towers, 1906	"Forty Winks."
710 years pass backwards.	
ACT II. The Battlements, 1196	"A Dream of ye Good Olde Times."
710 years pass forwards.	
ACT III. "The Knights' Room," 1906	"Wide Awake."

Preceded at 8.30 by

FREDERIC NORTON in a Musical Monologue.

General Manager	For Mr. JAMES WELCH	Mr. ARTHUR WHITTAKER
Secretary		Mr. JOHN HOOD
Stage Manager		Mr. LEONARD BUTTRESS
Assistant Stage Manager		Mr. WILLIAM HARBERD
Musical Director		Mr. BRIGATA BUCALOSSI
Business Manager	For Mr. FRANK CURZON..	Mr. J. HERBERT JAY



THE PLAY



PICTORIAL.

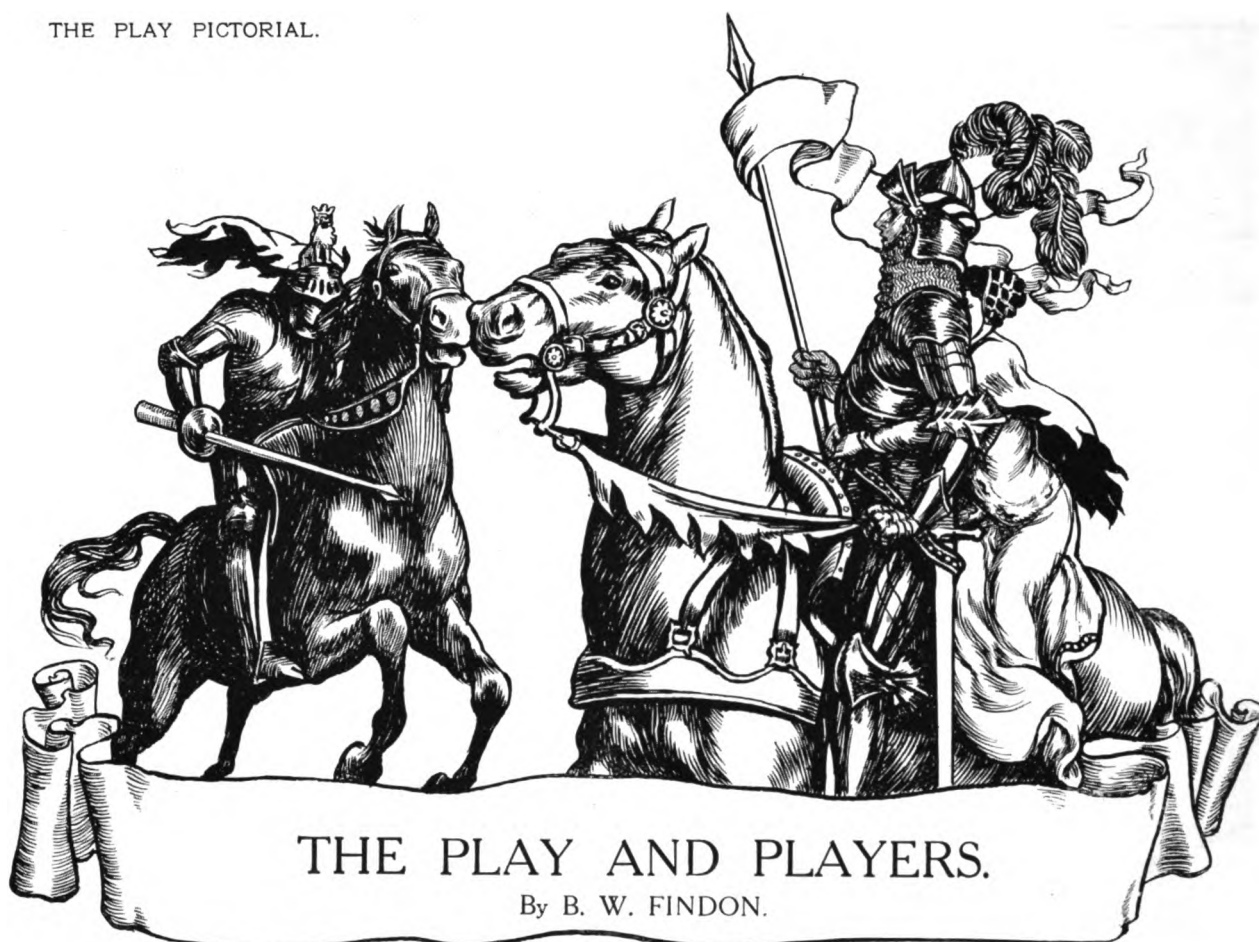
No. 55.

"WHEN KNIGHTS WERE BOLD."

Vol. IX.



MISS AUDREY FORD as Lady Rowena Eggington.



WHEN one has enjoyed to the top of one's bent a delightful piece of fooling it seems a most ungracious task to sit down and coldly explain why one was amused. I should like to confine this introductory article concerning "When Knights Were Bold" to the simple statement "go and see it," but probably some might say that that was a mean way of getting out of a necessary task, and also an unnecessary piece of advice, as it has already been decreed by the powers that rule the fortunes of the theatre that every one will go and see it.

What then remains for me to do? Nothing, except give a bare *resumé* of the story and to inform my readers that such a narrative is practically worthless from the point of view of those who want to realize for themselves, not what the piece is about, that's simple enough, but what it is that keeps the audience in a rolling fit of laughter the whole evening through.

In a farce an author is at the mercy of his interpreters. A serious play may triumph in spite of bad acting; a farce, never. Fortunately for "Charles Marlowe" (*a nom de guerre* assumed by a very clever lady) she

has Mr. James Welch in the leading rôle. I am not sure that the public has yet fully realized the extent of Mr. James Welch's talent as an actor. One has heard and read a great deal about the "great little Robson," and if he was all that people who saw him say he was, I am prepared to maintain that he has his peer in Mr. Welch. Some men are tragedians born, and some are comedians, but Mr. Welch has the wonderful gift, and it is a wonderful gift, of being tragically comic, he has a true and unerring instinct for that class of acting, and if one leaves out Weedon Gro-smith, I do not know of another actor at the present time who could so successfully grapple with the requirements of such a character part as Sir Guy de Vere. Sir Guy is a very plain, little prosaic individual who troubles himself but little concerning his ancestry, and is content to lead the more or less simple life of the average up-to-date Englishman. He comes in to the title and the estates of the De Veres, and he has a cousin, the Lady Rowena Eggington, whom he much wants to marry. But the Lady Rowena has her pretty head full of tales of chivalry, of the doings of knight-errants, and is, in short, as stupidly romantic as it is

possible to conceive a young lady could be who has been well trained in the conventional usages of modern society. She knows Sir Guy to be a real good chap, and at the same time she lets herself be carried away by the high falutin' talk of a plausible, fortune-seeking Irish knight. Her medieval sentimentalism, however, has its effect on Sir Guy. And this influence is made apparent when the poor little man is suffering from a severe cold, and when stimulated by an extra glass of hot whiskey and water, he falls asleep before the hall fire and dreams that he is living his life in the old baronial epoch.

In the second act we see him, a quaint figure, attired in the conventional dinner dress of the modern clubman, figuring among knights in armour and so forth, and making a vain attempt to bring himself into touch with his surroundings. It is not difficult, especially with the assistance of our photographs, to understand the kind of figure Mr. Welch cuts in an ordinary dinner jacket, surrounded by knights in armour, squires, seneschals, retainers, and fair maidens who address him in the formal language of the twelfth century.

"WHEN KNIGHTS WERE BOLD."

The element of the incongruous is the chief characteristic of the second act. We are assisting at the wildest exhibition of farce, indeed, burlesque would be the better and more appropriate term to use. It reminds the old playgoer, if such exists now, of the merry pieces that were the fashion a generation ago when H. J. Byron, Frank Burnand, and Planché were at their best, and when the Strand and the Royalty Theatres were specially devoted to this form of entertainment.

To describe in detail the absurdities which take place on the battlements of Beechwood Towers would give but a faint idea of their laughter compelling quality. It is better to be content with the assurance that the entertainment is genuinely funny and that Mr. Welch is seen at his best.

Mr. Welch gives one no pause for thought; he knows full well that such a part must be played for all that it is worth; that reserve force and the other methods of the modern school of acting would be quite out of place, and the result is a truly humorous performance and a capital evening's entertainment. The duel scene alone would make the fortune of a music hall turn. It is so absolutely in the

picture and yet so grotesquely ludicrous that one can only give oneself up to the spirit of the moment and laugh unrestrainedly.

In the third act the spirit of burlesque is a little more strained and only the unflagging vivacity of the principle performer prevents the farce from going to pieces, but as Mr. Welch works with the same convincing intensity in the final scenes it is not until one has time to think over it at leisure that one becomes aware how cleverly the actor triumphed over the weakness of the author. It is a long time since I have heard more spontaneous and heartier laughter within the walls of a theatre on a first night. The success of the piece was unquestioned, and one can safely say that "When Knights Were Bold" has a long and prosperous career in front of it.

Scarcely less admirable in its way was the Lady Rowena of Miss Audrey Ford, who caught to a nicety the mock seriousness of the romantic dame of high degree, and gave her high sounding speeches with a fervour which was in excellent contrast to the very prosaic methods of her cousin and fiancé.

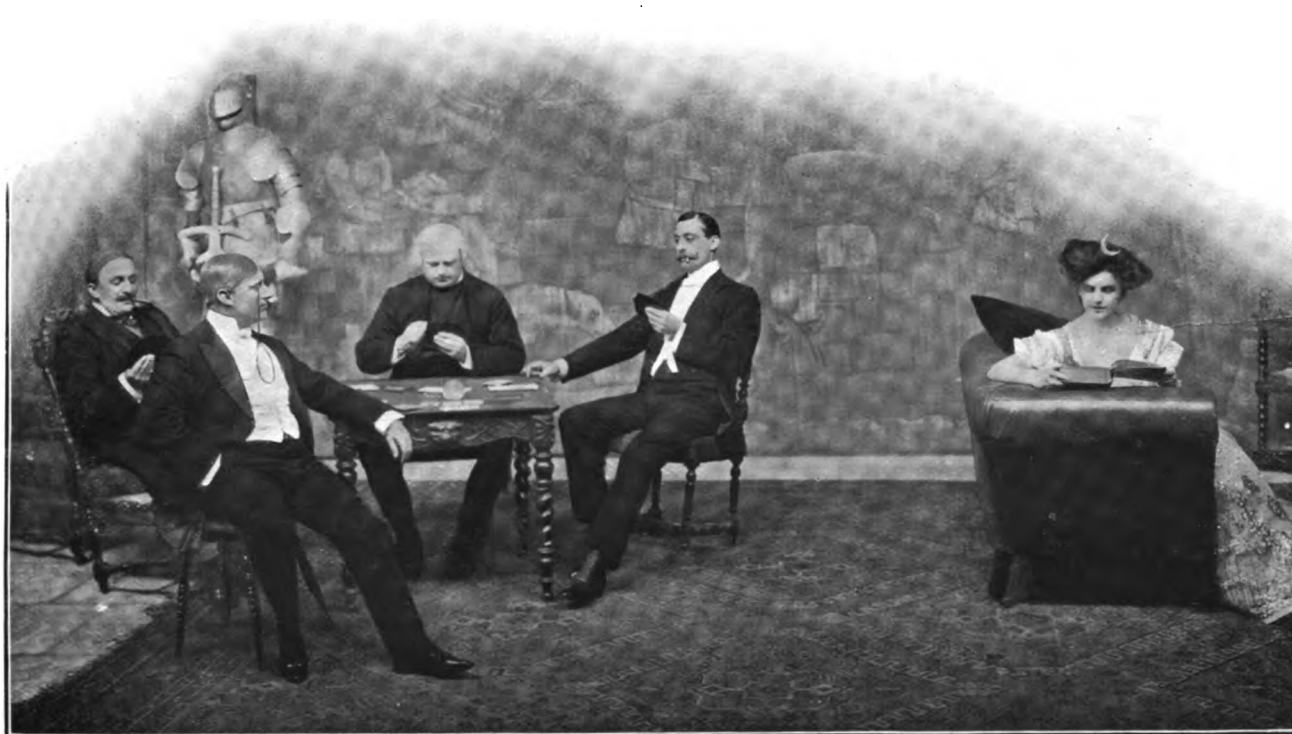
It was a part that needed as careful handling as that in which Mr. Welch appeared, because she had to act as "feeder" to Mr. Welch the whole evening through. She was his foil, his antithesis, and unless she had brought out the special features of the Lady Rowena, Mr. Welch's efforts would have been seriously discounted in the eyes of the audience.

Mr. Harry Ford as the young aristocrat in the first act, and the medieval jester in the second, was very amusing. A somewhat difficult task fell to the share of Mr. Charles Weir who had to play the rôle of the blustering Irishman with a very keen eye on Lady Rowena's fortune. Miss Daisy Cordell looked supremely beautiful in the small part she had to play; Miss Emma Gwynne was quite good as the *grande dame*; Mr. Guy Lane was unctuously humorous as a Doctor of Divinity, and others who contributed to an excellent *ensemble* included Miss Enid Sass, Miss Estelle Winwood, Miss Vivienne West, Miss Annie Chippendale, Mr. Arthur Grenville, Mr. George F. Tully and Mr. Gordon Tomkins.

B. W. FINDON.

WIDDICOMBE SUSPECTS SIR BRIAN OF CHEATING.

The Rev. Pottleberry—MR. GUY LANE.



Mr. Isaacson—
MR. A. GRENVILLE.

Mr. Widdicombe—
MR. H. J. FORD.

Sir Brian Ballymote—
MR. CHARLES WEIR.

Miss Isaacson—
MISS CORDELL.



Lady Millicent
Eggington
(Miss Winwood).

Lady Marjorie
Eggington
(Miss Enid Sass).

Kate Pottleberry
(Miss West).

Sir
Guy
having
a
good
time
with
the
girls.

SIR GUY "ON ME LIFE YOU'RE SPOILING ME."

Hon. Ma. Widdicombe Mr. H. Ford. Kate Pottleberry (Miss West). Lady Marjorie' (Miss Enid Sass).



Rev. Peter Pottleberry (Mr. Guy Lane).

Mr. Isaacson (Mr. Arthur Grenville).

Lady Millicent (Miss Winwood).

Sir Guy de Vere (Mr. James Welch).

WIDDICOMBE PROPOUNDS A CHESTNUT, "WHAT DID NOAH SAY--"



ARMS—On a field vert a Welch rare-bit 'ot,
dexter, on a field or a long runner,
in chief, on a field argent a knight
in armour bowled proper.

CREST—A demi-lion sable gesture improper.

MOTTO—Domus plenus.

SEAT—Wyndhams for 10/6.

Sir Guy de Vere, Bart.—MR. JAMES WELCH.



Sir Guy de Vere (Mr. James Welch).

Lady Rowena Eggington (Miss Audrey Ford).

SIR GUY, "THE LAST SARDINE IN A TIN."



Lady Rowena Eggington—MISS AUDREY FORD.

Mr. Isaacson
(Mr. Grenville).

Hon. Mrs. Waldegrave
(Miss Emma Gwynne).

Lady Rowena
(Miss Ford).

Miss Isaacson
(Miss Cordell).

Sir Guy de Vere
(Mr. James Welch).

Sir Brian Ballymote
(Mr. Charles Weir).

Rev. Pottleberry, D.D.
(Mr. Guy Lane).

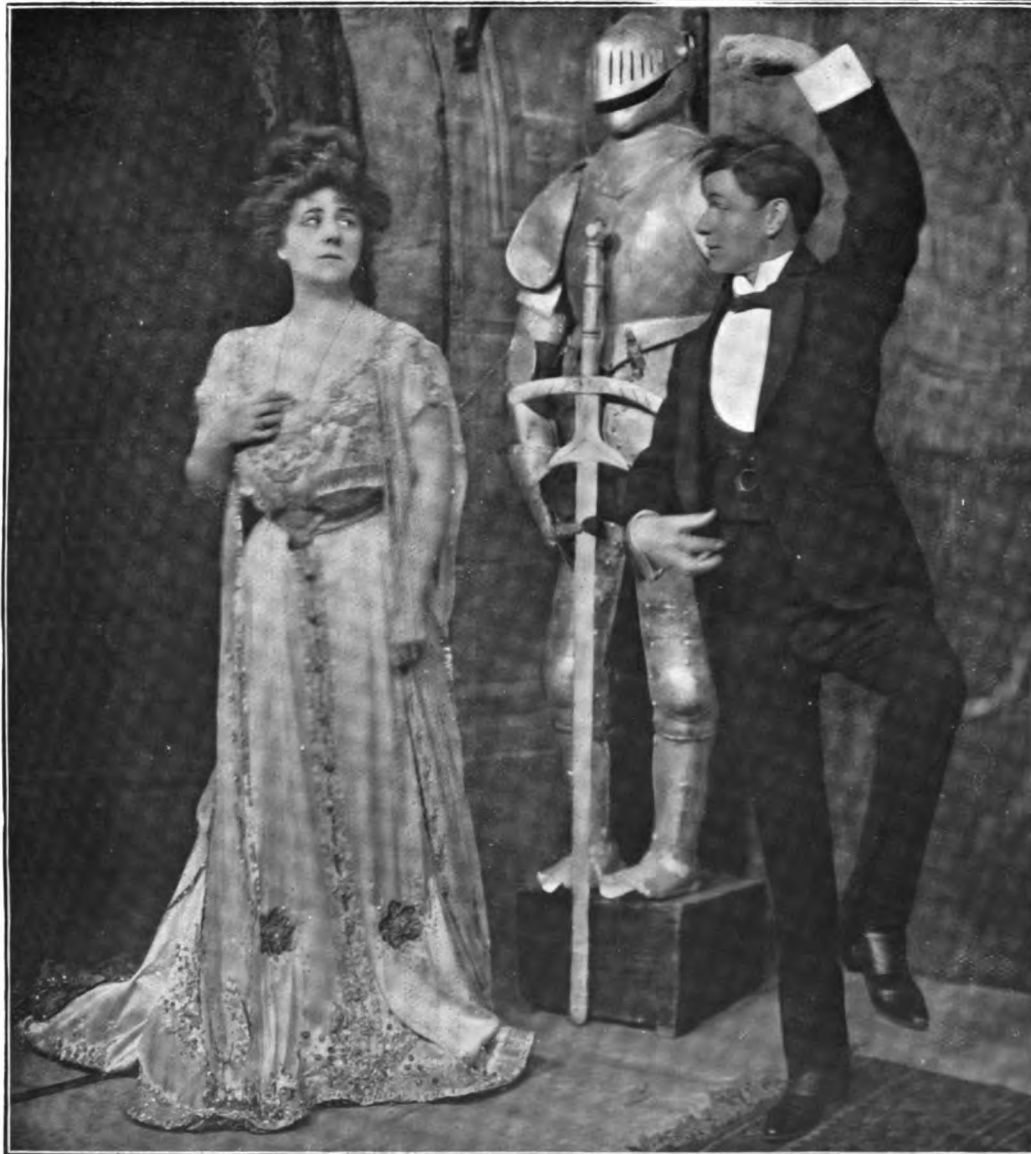
SIR BRIAN DISPARAGES SIR GUY BEFORE THE GUESTS.



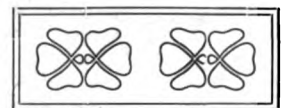
"WHEN KNIGHTS WERE BOLD."

Sir Guy de Vere—MR. JAMES WELCH.

Miss Isaacson—MISS CORDELL.



Sir Guy feels Miss Isaacson would have fetched them in the good old times.



Sir Guy indulges in a little Scotch (dance).

Lady Rowena—MISS FORD.

Sir Guy de Vere—MR. JAMES WELCH.



The Hon. Charles Widdicombe—MR. H. J. FORD.

"WHEN KNIGHTS WERE BOLD."



Sir Guy de Vere.

"The chase is o'er, and home once more,
The huntmen bring the deer."

SIR GUY'S DREAM.



Sir Guy. Ladies etc., in waiting. Barber (Mr. Gordon Tomkins). Wittle (Mr. George Tully).
Sir Guy lights a cigarette and is looked upon as a great magician.

Sir Guy:
"What! Mrs.
Waldegrave,
Rowena,
Marjorie,
Millicent,
and little Kate,
too!
Get up off the
cold stones.
You will get
housemaid's
knee."



Sir Guy de Vere

The Lady Prioress—
Miss EMMA GWYNNE.

**SIR GUY RECOGNIZES
HIS RELATIVES.**



Wittle—
Mr. George Tully.

Alice—
Miss Chippendale.

Sir Guy de Vere—
Mr. James Welch.

**SIR GUY ENJOYS HIS
FEUDAL RIGHTS.**



Wittle—Mr. GEORGE TULLY.



Sir Guy: "Where and what is this?"



Sir Guy—Mr. JAMES WELCH.

s a Fancy Fair or a Masquerade?"



The Fool—Mr. H. J. FORD.



Wittle—Mr George Tully.

Sir Guy de Vere—Mr James Welch.

Sir Guy tries to talk "Anglo Blank" to his servant.



Wittle—Mr. Tully.

Fool—Mr. H. J. Ford. Barker—Mr. Tomkins.

Sir Guy de Vere—Mr. James Welch.

Fool: "When is yonder gate not a gate?"

"WHEN KNIGHTS WERE BOLD."

Alice. Barker.



Isaac of York and his Daughter—
MR. GREVILLE and MISS CORDELL.

Wittle—
MR. G. TULLY.

Peter the Grey Friar—
MR. GUY LANE.

Sir Guy—

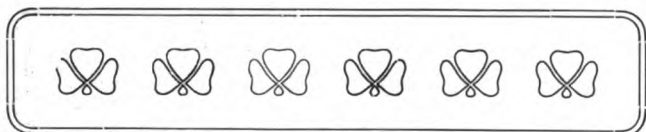
Lady Rowena—

"The Jew and his vile daughter shall die the death by fire."



SIR GUY AND ISAAC OF YORK.
MR. WELCH and MR. GRENVILLE.

"Who's let Madrali loose on me?"



Sir Guy—
MR. JAMES WELCH.

Herald—
MR. PROFEIT.



Sir Brian—
MR. WEIR.

"WHEN KNIGHTS WERE BOLD."

SIR GUY: "YOU GO BACK AND FINISH YOUR BATH."



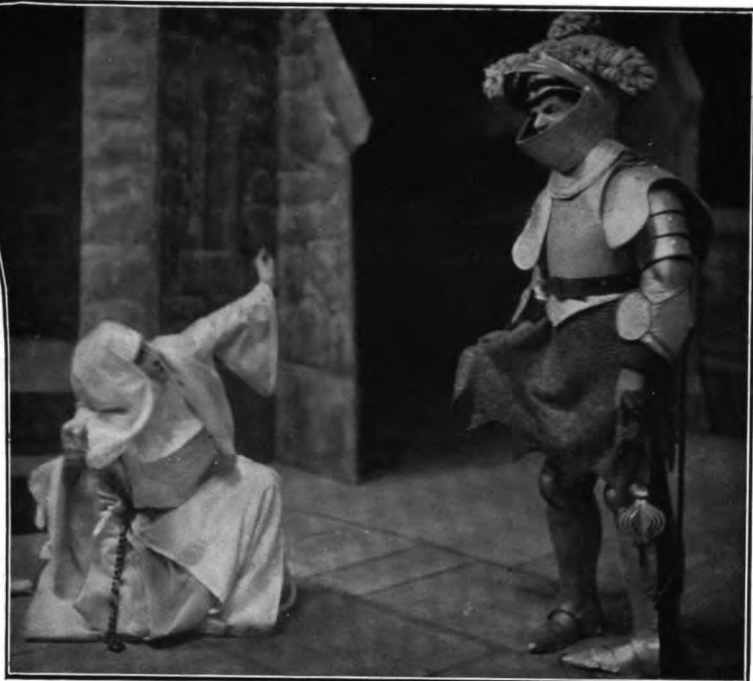
Rev. Pottleberry, D.D. (Mr. Guy Lane).

Sir Guy (Mr. James Welch).

"NOW INDEED THOU LOOKST A BRAVE AND PEERLESS KNIGHT."

Lady Rowena.

Sir Guy.



Sir Guy.

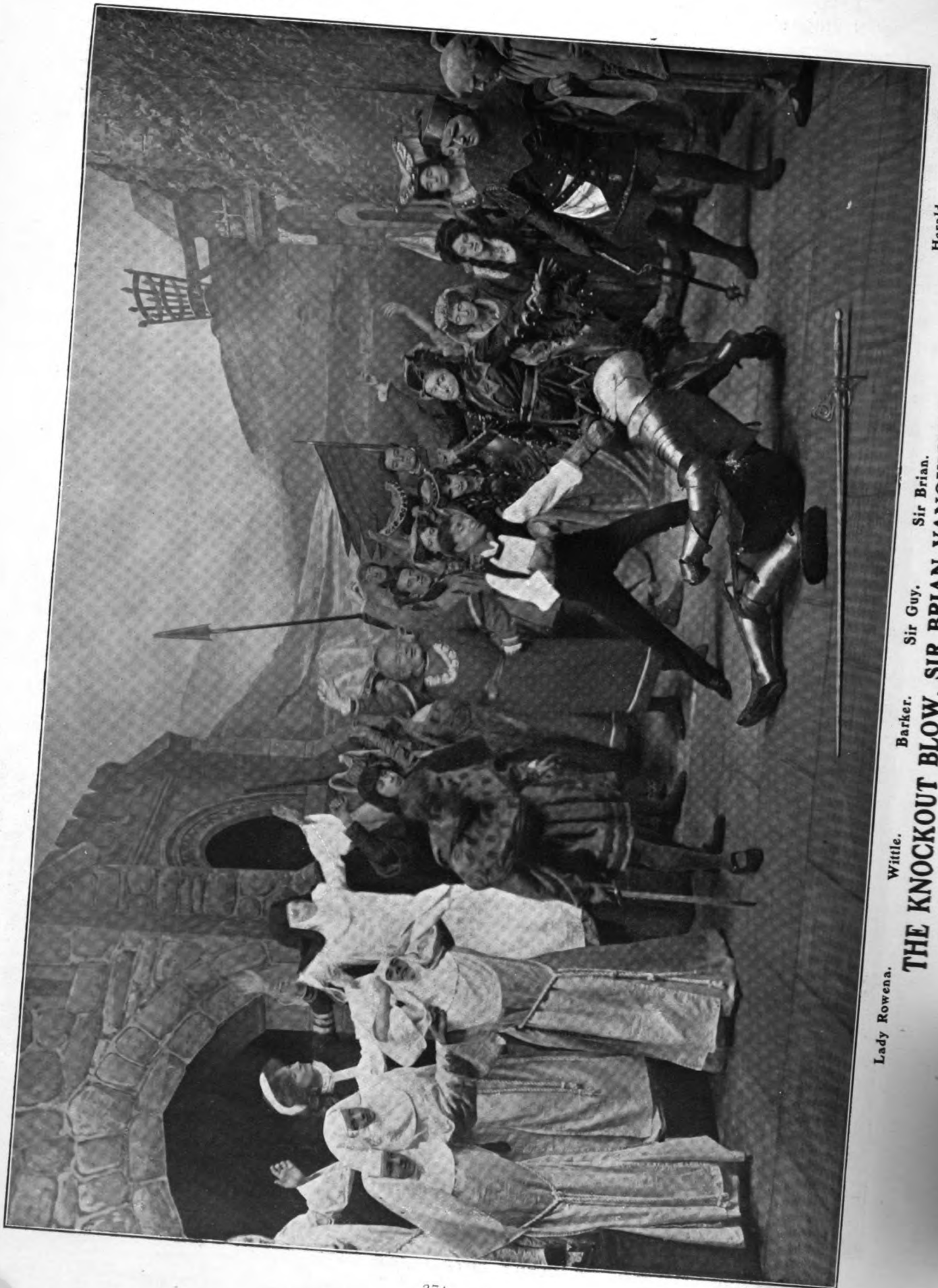
Sir Brian.

"BY MY HALIDOME, YIELD, CAITIFF, YIELD."

"WHEN KNIGHTS WERE BOLD"



Miss Isaacson—MISS DAISY CORDELL.



Lady Rowena.

Wittle.

Barker.

Sir Guy.

Sir Brian.

THE KNOCKOUT BLOW, SIR BRIAN VANQUISHED.

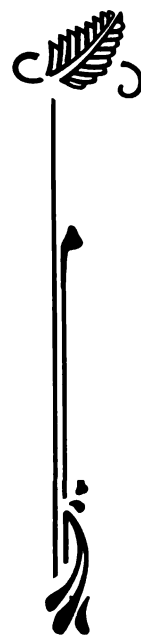
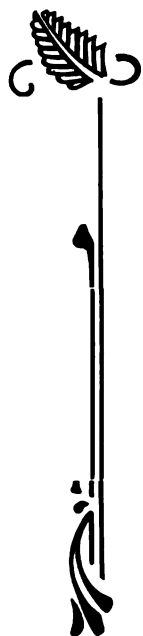
Herald.

Friar.

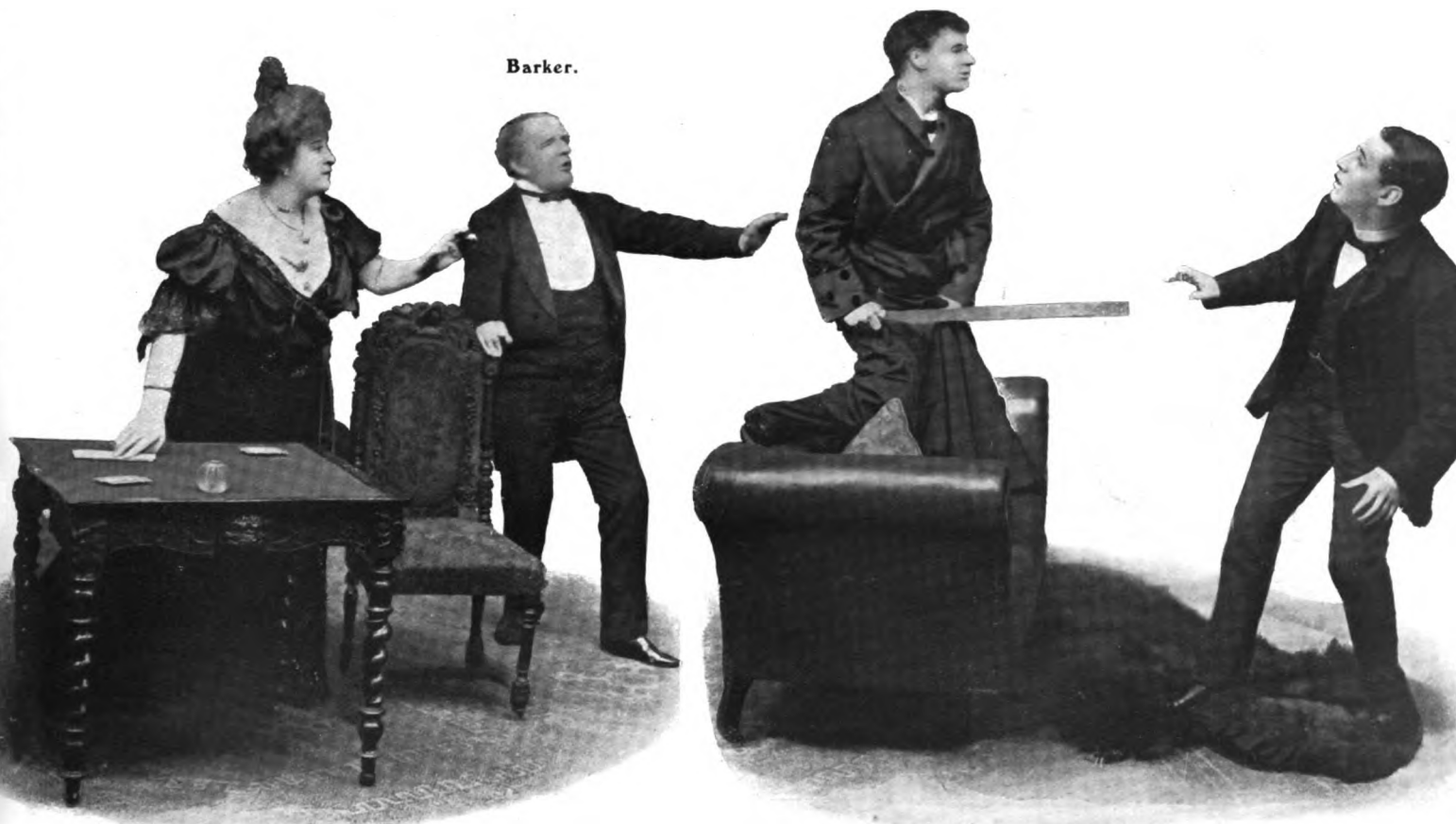
"WHEN KNIGHTS
WERE BOLD."



SIR GUY
GETS EVEN
WITH HIS
ANCESTOR.



Barker.



Hon. Mrs. Waldegrave.

"ART THOU THERE, VARLET?"

Sir Guy.

Wittle.

THE PLAY PICTORIAL.



Sir Guy.

TRYING THE NEW CUE.

Wittle.



Wittle.

THE PLOT.

Hon. Charles Widdicombe.

Sir Guy.

"I'm going to pretend that I've really gone mad."

"WHEN KNIGHTS WERE BOLD."



Mr. Isaacson.

Hon. Mrs. Waldegrave.

Sir Brian.

SIR GUY REVIVES THE ANCIENT FORM OF SINGLE COMBAT.

Sir Guy.

Lady Rowena. Dean.

OF THE VEIL AND OTHER MATTERS.

IT seems that women are women all the world over, and the fair dames who lived in the days of old were just as particular about their headgear in 1196, as their sisters of the present day.

Although the "henna" or horned headdress was the most approved style of millinery, albeit it appeared in a variety of guises, the veil, as now, appeared to be of paramount importance, and anyone who visits Wyndham's Theatre should notice with interest the various styles in which the dainty ladies in the second act arrange the floating drapery from their headgear.

History is ever known to repeat itself, and the veils of the present day are somewhat imitative of those of the past since the Goddess Fashion, She-Who-Must-be-Obeyed, has decreed that for the coming season the veil, which may be accounted a chief characteristic, must match each hat it accompanies. Moreover, it is half a yard in width and at least a yard in length, and as to the manner of its arrangement let me whisper the following directions:—

It must be prettily arranged around the brim of the hat so that it falls below the chin for about three inches. At the back of the hat the ends are caught together and allowed to fall over the hair. Sometimes the length is considerably more than the yard above mentioned, but in any case, the veil must hang away from the face, and it may be edged in a variety of fashions, either with three little bands of velvet in the same shade, a narrow finely pleated frill of chiffon or tulle, a border of inch wide satin ribbon,

or an edge of narrow lace, also in the same shade. The advantage of this rather heavy border is evident from the way the veil is worn, as this in a measure keeps it from flowing around in a wild fashion and becoming quite unmanageable. Chantilly and Malines nets are the fabrics usually employed for these twentieth century veils, as foreshadowed by the ladies of the past.

But to come to modern times, and the gowns worn by the people in the play. They are all evening toilettes, and Miss Audrey Ford as Lady Rowena looks strikingly handsome in a trailing gown of white satin, bordered around the hem and down the middle of the skirt with a broad band of gold



Court Lady.



"WHEN KNIGHTS WERE BOLD."

embroidery. Large gold medallions also appear round the edge of the skirt, while mixtures of gold and silver embroidery decorate the bodice, and hanging sleeves of transparent gauze which are edged with gold, and caught together upon the skirt with golden tassels. The *décolletage* displays very heavy embroidery, with, I think, a suspicion of pink silk about it, and its wearer is a truly graceful figure.

I like, too, very much, the mauve frock Miss Daisy Cordell

cream lace, outlined and further beautified by quillings of pale blue ribbon, while in the centre of each medallion stands a single pale pink rose. Above the medallions comes a waved row of lace insertion, edged with ribbon quillings. The cross-over bodice displays similar lace, ribbon, and pink roses, and is caught into a waist-belt of twisted pale blue and pink satin.

A pretty pompadour silk goes to the construction of Miss Enid Sass's dress as the Lady Marjorie.

skirt is edged with two rather full flounces, and headed by festoons of lace, a number of tiny pink bows also doing their decorative duty.

A very elegant evening gown for an elderly lady is exploited by the Hon. Mrs. Waldegrave (Miss Emma Gwynne). This, too, has a cross-over bodice, displaying a finely gathered white tulle vest. The gown itself is built of black satin displaying upon the skirt rather deep pointed panels heavily embroidered in



Ladies in Waiting.

wears as Miss Isaacson. It is built of mauve net, heavily spangled with mauve *paillettes*, the bodice being arranged pinafore fashion over a graceful vest and undersleeves of cream lace. The wide pointed waistbelt is of mauve velvet, while upon the lace vest comes a glitter of silver sequins.

An exquisitely fresh, girlish frock is that Miss Estelle Winwood displays as Lady Millicent. It is of pale blue gauze, the bottom of the skirt being encircled by rather large circular medallions of

The groundwork is cream, and upon the surface come floral bouquets of mauve lilac and pink roses. The bodice folds across a pointed vest of cream coloured lace, this material also forming the sleeves. The whole of the gown is decorated with true lovers' knots carried out in green ribbon; green velvet forms the waistbelt and the cross-over bodice is effectively edged with small green velvet tabs.

A simple childish frock is that adopted by Miss Vivienne West, built of pale pink silk; the short

steel sequins and cut jet, while in her elaborately dressed hair, she wears an effective pale green paradise osprey held by a diamond star, handsome diamond ornaments decking the corsage.

So ends the tale of the frocks, which, though admirably adapted to the needs of the immediate present, can hardly be looked upon as typical of the modes of tomorrow. But, as I said at first, there is always—the veil.

EDITH WALDEMAR LEVERTON.

THE PLAY PLAY PICTORIAL.

SIR GUY RIDS THE HOUSE OF SIR BRIAN AND MR. ISAACSON.



Mr. Widdicombe.

Lady Rowena.

Sir Brian.

Mr. Isaacson.



Lady Marjorie.

Kate Pottleberry.

Lady Millicent.

PROGRAMME.

Prince of Wales Theatre.

Sole Proprietors - - - The Executors of the late Mr. EDGAR BRUCE.
Lessee and Manager - - - - - Mr. FRANK CURZON.



PRODUCED ON THURSDAY, JANUARY 31st.

"MISS HOOK OF HOLLAND."

A DUTCH MUSICAL INCIDENT, IN TWO ACTS.

Chatter by Paul A. Rubens and Austen Hurgon. Jingles and Tunes by Paul A. Rubens.



Mr. Hook (a Widower, a Wealthy Liqueur Distiller)	Mr. G. P. HUNTLEY
Captain Adrian Paap (of the Mounted Artillery, quartered at Arndyk)	Mr. HERBERT CLAYTON
Lieutenant De Coop	Mr. B. S. FOSTER
Bandmaster Van Vuyt	Mr. WALTER HYDE
Ludwig Schnapps (Foreman of Distillery, in love with Mina)	
Mr. HARRY GRATTAN	
An Old Policeman	Mr. MORRIS HARVEY
Hans Maas (a Cheese Merchant at Arndyk)	Mr. J. B. FRASER
Hendrick Draek (a Villager at Arndyk)	Mr. RALPH HOLLAND
Van Eck (a very ordinary Dutchman)	Mr. A. E. E. EDWARDS
Simon Slinks (a Loafer by the Canal at Arndyk)	Mr. GEORGE BARRETT.
Miss Voos (really Mrs. Voos, a Widow, but posing as a Spinster)	Miss PHOEBE MERCER
Freda Voos (Daughters of Mrs. Voos, but sent to an Orphan School at Amsterdam)	Miss GWENDOLINE BROGDEN
Gretchen (Manageress at the Distillery)	Miss GLADYS IVERY
An Old Market Woman	Miss EVA KELLY
Thekla (Market Girl)	Miss ALICE COLEMAN
Mina (Maid to the Hooks)	Miss MAISIE STATHER
Sally (Miss Hook of Holland)	Miss GRACIE LEIGH
	Miss ISABEL JAY

Chorus of Market Folk, Soldiers, Cheese Merchants, Villagers, Assistants in the Liqueur Distillery, etc.

ACT I. *The Cheese Market at Arndyk. On the Borders of the Zuyder Zee* (JOSEPH HARKER)

ACT II. *The Interior of the Liqueur Distillery, Amsterdam* (WALTER HANN)

Musical Conductor	.. .. .	Mr. J. A. de ORELLANA
Stage Manager	.. .. .	Mr. EDWARD SHALE
Business Manager	.. .. .	Mr. SEYMOUR HODGES



THE PLAY

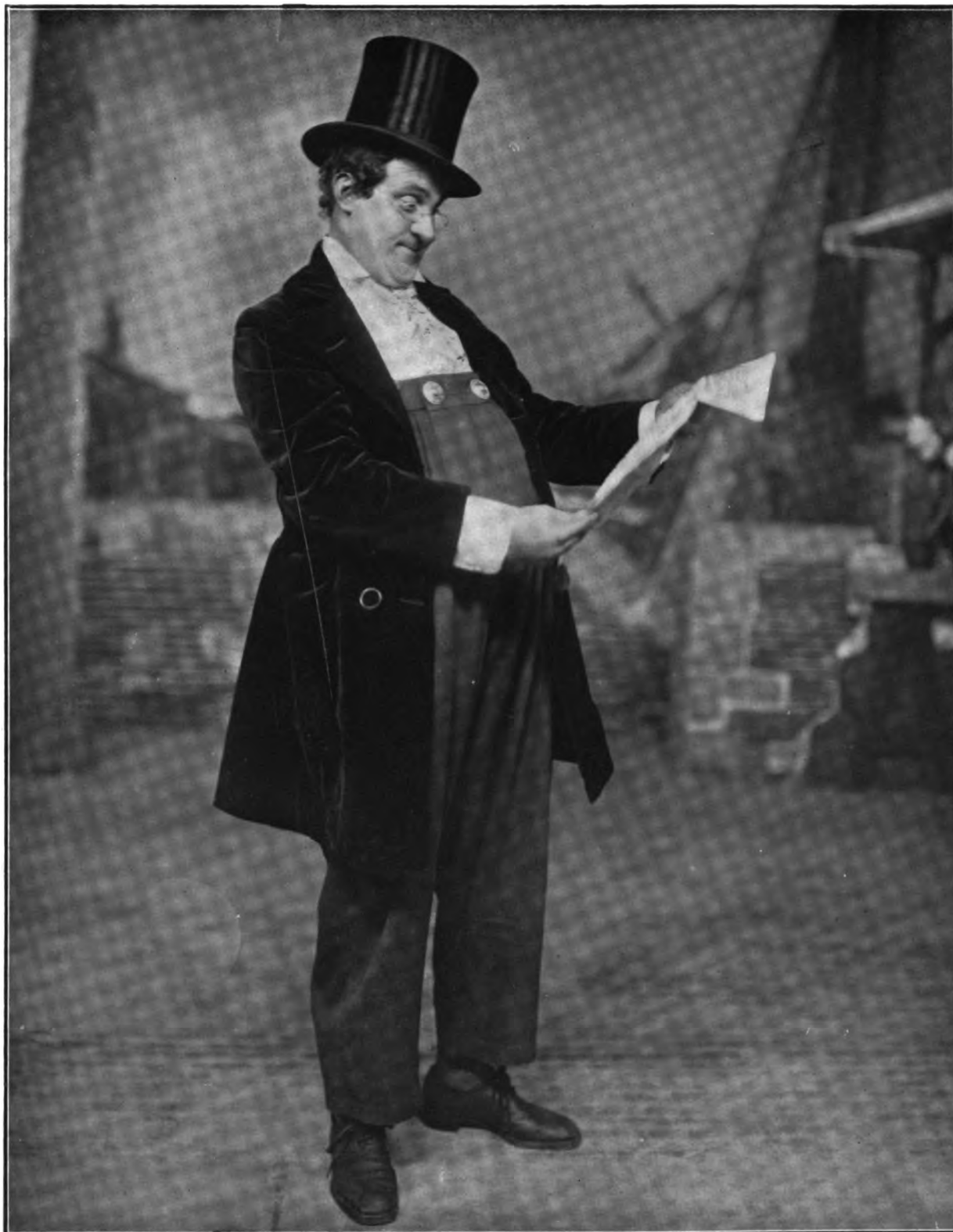


PICTORIAL.

No. 56.

"MISS HOOK OF HOLLAND."

Vol. IX.



MR. G. P. HUNTLEY as Mr. Hook.

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MISS HOOK & HER STORY

By B. W. FINDON.

MISS GRACIE LEIGH.

MR. PAUL RUBENS has an extremely nimble gift, both musical and lyrical, and it has never been displayed to more advantage than in the "Dutch Musical Incident" which is now nightly filling the Prince of Wales' Theatre. Many have been the countries that have been taxed to supply the colour scheme for the musical plays of recent years, and it was a happy thought on the part of Mr. Paul Rubens to place his action in a country that has been closely identified with England in the past, and which has so preserved its national characteristics as Holland.

We were not in ignorance of these original features, for most of us have a more or less familiar knowledge of the Dutch school of painters, and more than one of our

black and white artists of the present day have used their pens to good purpose in delineating the country and its inhabitants. Mr. Rubens has proved himself a clever opportunist and he is reaping the reward which his enterprise deserves.

Immediately on the rise of the curtain the eye is pleased with the quaint charm of the costumes and the picturesque environment of the Cheese Market at Arndyk. Forthwith a pleasant sense of satisfaction takes possession of the spectator, and holds him fast in its thrall what time he is on the borders of the Zuyder Zee or in the interior of the Liqueur Distillery at Amsterdam.

As in the majority of pieces of this kind the audience is scarcely more concerned with the plot than the authors (Mr. Austen Hurgon is associated in the "chatter" with Mr. Rubens) and a few words will suffice to give the reader a rough outline of the dramatic material of which "Miss Hook of Holland" is composed.

Mrs. Hook made her exit from a troubled world when her husband was about thirty years of age, and as some compensation for her departure she bequeathed him a legacy in the shape of a daughter, who, in addition to a pretty face, and an excellent voice, possessed a remarkable aptitude for business. By the force of her character and

"MISS HOOK OF HOLLAND."

her shrewdness, plus her invention of a wonderful liqueur, Mr. Hook eventually finds himself at the head of a thriving establishment and with a considerable fortune at his back.

One day he happens to drop from his pocket the recipe of the precious liquid, and it is picked up

by a loafer who, for a consideration, passes it on to Captain Adrian Paap, a dashing officer in love with Sally, and who thinks the possession of the little piece of paper will considerably help his cause with the Distiller's daughter. But the young lady has given her heart, and that she intends to follow up with her hand, to a handsome bandmaster, and being, as I have said, a lady of some force of character she carries her point and brings the piece to a satisfactory ending.

In an entertainment of this kind the chief consideration is the musical numbers and the comic incidents. Happily, for the success of "Miss Hook of Holland" it is crammed with taking ditties, and it gives ample scope for the comedians to display their especial gifts.

Primarily and principally the seeker for an evening's amusement will ask if Mr. G. P. Huntley is

provided with a good part. The answer may be given in the affirmative without a moment's hesitation. Moreover, he has a character which is totally different from those he has represented previously in the metropolis. Provincial audiences were long familiar with Mr. Huntley as an exponent of eccentric elderly individuals, and that was considered his "line." It was in London that he first made a "hit" in young men parts. In the present instance he plays the old Dutchman, the father of the fascinating Sally, and a very artistic sketch he gives, quite in his own inimitable manner.

Next to him in unctuous drollery stands Mr. George Barrett as Slinks the "loafer." Mr Barrett, who comes of a good acting stock, proves his worth by the genuine humour with which he invests the part. But both Mr. Huntley and Mr. Barrett have to make way for Miss Gracie Leigh as the maidservant to the Hooks.

Miss Leigh has a pert, insinuating manner which is irresistible. Humour sparkles in her eyes, plays about her lips and dances around her toes. To hear her sing the song in which we are told of the various reasons why "The Flying Dutchman" flew, or to hear her describe in vocal phraseology the different coloured petticoats she has had presented to her by various admirers, is to bear away a memory that it will take years to dim.

In quite an opposite direction, but with equal certainty, Miss Isabel Jay impresses her audience in the title rôle. Miss Jay depends for the greater part of her success on the tunefulness of the vocal numbers and her artistic manner of singing them. She has been provided with some taking airs, from among which I may select for special mention "Two Little Wooden Shoes" and "Fly away, Kite," and needless to say that Miss Jay acts the part with every feminine grace and charm.

A manly young lover, with an effective tenor voice, is found in Mr. Walter Hyde, and excellent vocal support also comes from Mr. Herbert Clayton. The minor parts are well filled and a pretty bevy of ladies, with their masculine equivalents, make up an efficient chorus. The piece is delightfully mounted and dressed, and altogether "Miss Hook of Holland" is such an entertaining young personage that no one will regret paying her a visit.

B. W. FINDON.



MR. GEORGE BARRETT
as
"Slinks, the Loafer."



**Every Dutchman when he wakes,
A little piece of cheese he takes.**



**MR. A. E. E. EDWARDS
as Van Eck.**



SLINKS SAYS HE HASN'T HAD ANYTHING TO EAT FOR DAYS AND DAYS.



Fly away, kite!
Fly away, kite!
Decked with your ribbons so bright—
Red and white—
Travel afar,
Ask every star
What it is thinking of morning and night.
Come back and say
In your own way
All you have seen in your wonderful flight.
Tell me if love
Is the same up above,
Fly away, bright little kite!

Miss ISABEL JAY as Sally.



MR. G. P. HUNTLEY.

MR. HERBERT CLAYTON.

Hook: "You're a sol—. Give me back my cigar."

"MISS HOOK OF HOLLAND."



Slinks—
**MR. GEORGE
BARRETT.**

Hook: "Don't talk to me about love. When I was your age I was
a martyr to it"



Hook: "Is it absolutely necessary to make this beastly noise?"



Sally.

Mr. Hook.



"I bought this umbrella too, dear."



Sally: "If I told you that I rather liked the man who composed the song?"

Hook: "I should be sorry for you, my dear."



MISS GRACIE LEIGH as Mina.



The Bandmaster talks of his music.

You've heard of the Flying Dutchman?
He *did* feel depressed and blue,
For a Sunday he spent
Up in London, in Lent—
Well, no wonder that Dutchman flew!



MISS GWENDOLINE BROGDEN
as Freda.



REFRAIN.

SCH. He bought a cheap tic - ket at Har - wich, For at Hol - land he
you will take a Tube tic - ket at Har - wich, Round the world for six -

SCH. want - ed to look; P'raps the Great East - ern
- pence you can book; There are on - ly three

SCH. - line Will in - vite out to dine, This brave man who went
stops, Close to all the best shops, The North Pole, Shep - herd's

SCH. 1. first to the Hook. He Hook.
Bush, and the Hook. We shall Hook.
2.



Mr. Hook searches for the lost Recipe.



Sally : " What are you doing, father ? "

Hook : " Nothing, dear, I came over a little tired. "



Mr. Hook.

Bandmaster Van Vuyt.

Is there any other man so envied in the land,
As a proud conductor of a military band?
Whether with the brass and reeds, or with the fife and drums—
So alert is he that every melody he hums.



MR. WALTER HYDE
as Bandmaster Van Vuyt.



Of the Netherlands,
Our pride has been
To defend our Queen—
Here's a health to our fair young Queen!



SONG.—Paap.

"Soldiers of the Netherlands."

Our enemies may choose to scorn
The land that we control;
And yet her name,
Her fate and fame,
We hold with heart and soul!
Though small in size our Fatherland,
Though peace be ours to-day,



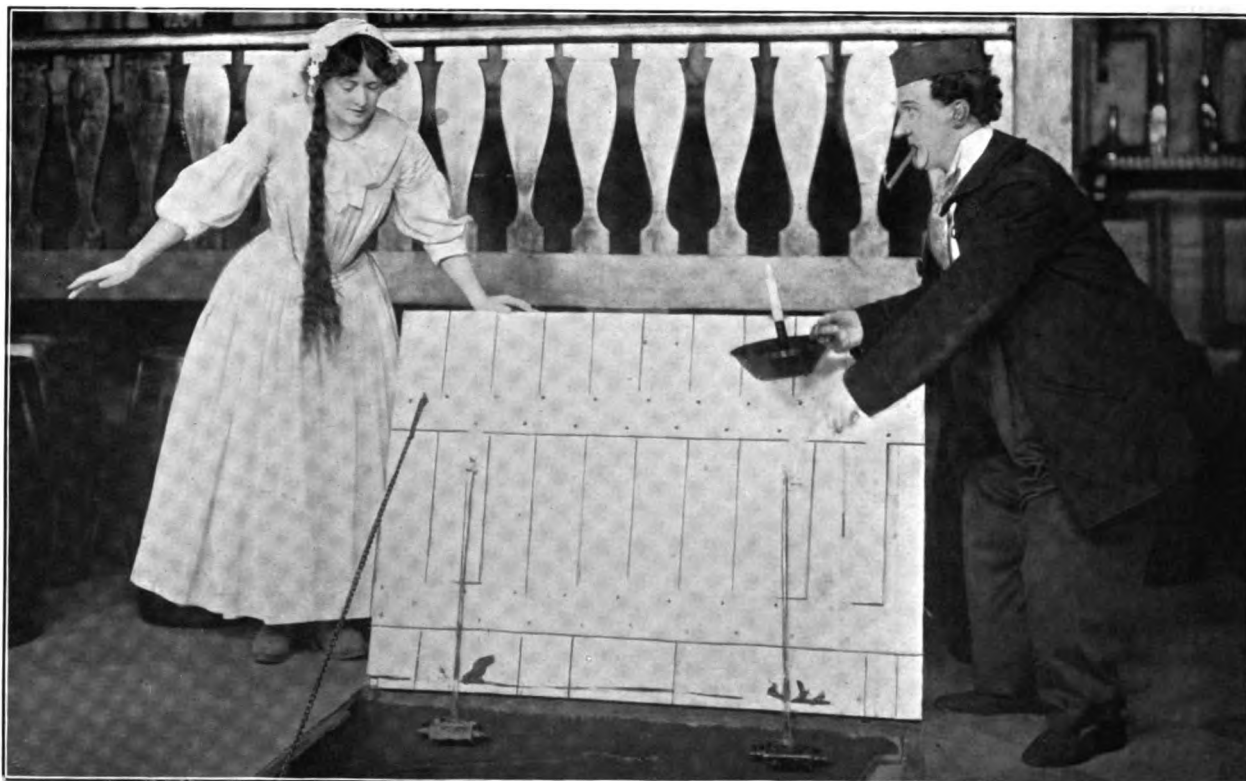
MR. HERBERT CLAYTON as Captain Paap.



MISS ISABEL JAY as Sally.



Mr. Hook: "It's wonderful how I manage to fill you at all in the dark."



Hook: "Did you see the bottle go down, dear?"



Ludwig Schnapps.



Hook: "Ah! I don't like the writing, dear—that's a very cramped hand."



"LITTLE MISS WOODEN SHOES."

Sung by Miss Isabel Jay.

REFRAIN.

SAL.

1. Lit - tle Miss Wood - en Shoes, Go where she
 2. Lit - tle Miss Wood - en Shoes, Hit on this
 3. Lit - tle Miss Wood - en Shoes, Sa - bots can't

p

SAL.

choose, All the neighbourhood were know - ing Which dir - ec - tion she was go - ing, By the
 ruse - Now what - ev - er is the mat - ter? No one ev - er hears the pat - ter Of her
 use, For her knees are not much worth, And she'd give a - ny - thing on earth To hear the

b2

SAL.

rit. *a tempo*

clat - ter, clat - ter, clat - ter Of her lit - tle wood - en shoes!
 clat - ter, clat - ter, clat - ter Of her lit - tle wood - en shoes!
 clat - ter, clat - ter, clat - ter Of her lit - tle wood - en shoes!

rit. *a tempo*



**MISS
EVA KELLY**



as Gretchen.



CHORUS: "THE WONDERFUL HOUSE THAT HOOK BUILT."



Gretchen.

Mina comes to the distillery to see Schnapps.

Mina.



Gretchen: "Am I engaged to you or am I not?"



Slinks, attended by his Private Secretary, gives Van Vuyt a hint.



MISS JAY.



Slinks: "And do you mean to tell me you like work?"



Slinks: "I can't see anyone without an appointment."



Freda—
"Gentleman,
you may
smoke."



Slinks: "Look 'ere, I'm going to 'ave a run for my money."
SLINKS AND SCHNAPPS TOSS UP FOR MINA.

"MISS HOOK OF HOLLAND."



Mr. G. P. HUNTLEY.



Gretchen.



Hook :

" Well, if you must
cry. don't cry in
the Kummel, cry
in the Curacao,
it always has a
sympathetic taste
to me, and it
won't hurt it."



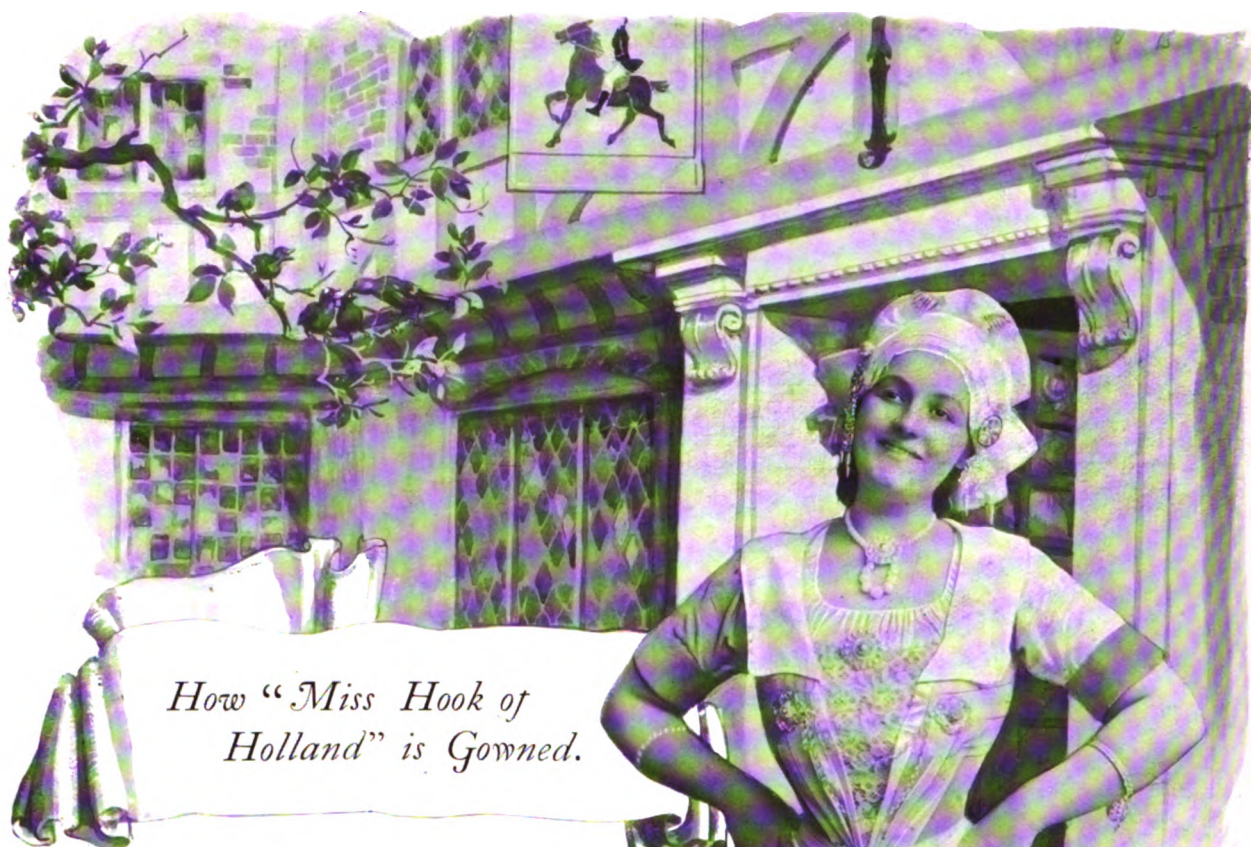
Mr. Hook.



Song—Mina.

MISS GRACIE LEIGH.

I've a little pink petty from Peter,
And a little blue petty from John,
And I've one, green and yellow,
From some other fellow,
And one that I haven't got on.



How "Miss Hook of Holland" is Gowned.

IT is quite the exception now-a-days in musical comedy to discover a play without a single gown suitable for modern wear. "Miss Hook of Holland" is distinctly Dutch, and evidently inordinately proud of the fact, since every tiny item connected with her wardrobe and those of her feminine friends is accurate in every detail to the minutest degree. It



MISS EVA KELLY.



is a liberal education in Dutch matters sartorial to interview the various costumes in this play, and Miss Isabel Jay in the title rôle has shown that she can do other things charmingly besides singing and acting, for she herself designed the first dainty frock which she wears. Built of maize-coloured cloth in a soft shade it has a broad border at the hem of orange coloured mirror velvet above which in zigzag design comes an embroidered galon in shades of yellow and pink outlined with narrow black velvet. The underbodice is of white muslin and displays a pointed vest edged with galon across which are arranged masses of fine gold chain held with gold ornaments. Her white chiffon apron is bordered with handsome real lace and at her side swings an orange velvet pocket held by black ribbon velvet and a dainty little notebook on a silver chain. Her Dutch cap which surmounts this is of finest white lace with the orthodox gold ornaments and orange-coloured rosettes. This dainty lady's second frock is built in a soft shade of pale blue silk with a white collar and cuffs and a dainty little blue cap with white points turning back from the face, while a number of handsome silver ornaments do their decorative duty, and as a suitable accompaniment to the song she sings, Miss Jay wears

"MISS HOOK OF HOLLAND."

pale pink silk stockings and wooden sabots. Her last gown is even more elaborate and displays a white satin skirt veiled with pale blue chiffon with a panel both back and front of white brocade, decked with blue embroidery and a network of silver stars. It is laced together on the sleeves and at the sides of the skirt with blue satin ribbon, at each end of which hangs a silver ornament tassellwise. This is crowned by a becoming lace cap and completed by blue silk stockings and kid shoes to match, while Miss Jay also wears a splendid assortment of pearls and diamonds.

Dainty little Miss Eva Kelly looks perfectly charming in her frock which may be described as a symphony in blue and white and silver. The gown itself is in blue and white striped silk, a broad band of blue velvet encircling the waist, beneath which comes a pale blue satin ribbon tying in front with a bow and ends. White lappels adorn the vest of the bodice, and her white apron is of softest muslin, while a cap of exquisite white embroidery and delicate lace is encircled by a band of pale blue satin and profusely adorned with typical silver ornaments. Pendant silver chains also appear upon the front of the bodice with excellent effect.

Miss Gracie Leigh, who might perhaps be correctly dubbed the "Princess of the Petticoats," wears two typically suitable frocks. The first is of royal blue cashmere, the entire surface being divided into large squares by double rows of very narrow white braid. The bodice shows a white vest edged on either

side with folds of emerald green cloth, this in turn being bordered by a wide band of red cloth which encircles the yoke and comes down the front of the bodice, displaying large gold buttons for its ornamentations, similar cloth forming the cuffs upon the sleeves. Her apron of blue and white cotton check in a large pattern has a distinction given it by a thin outline of red which marks the squares so effectively, this gown being accompanied by the orthodox sabots. Dull heliotrope cashmere goes to the composition of her second dress, the skirt being bordered by a band of alternate black and white squares. The bodice, accurate to the minutest detail, bears a vest composed of plaited black and red ribbon surmounted by a similar plait of emerald green and yellow. Mauve and white check cotton in a rather small design forms her large apron and her lace hat is mounted above a quaint little cap of blue and red brocade.

Miss Mercer makes her first appearance in a striped moiré gown of rather dull colouring and a black cashmere apron, while her very large white lace cap has hanging lappels and is adorned with a bright red rosette. More elaborate is her second frock built of chocolate-coloured sateen figured in blue and red. The bodice is of chocolate-coloured velvet held by a black velvet waistbelt and laced up at the back. The undersleeves are of white spotted muslin and a fichu arrangement of the printed sateen is draped around the lace vest, while a very gorgeous apron of pale blue and white silk brocade with



MISS ISABEL JAY.

handsome insertions of lace over it and a bow and ends of Pompadour ribbon in the front complete the gown. Gold chains are arranged across the bodice, and above her small muslin cap with its gold ornaments she wears a large hat of white straw, lined with chocolate-coloured satin and displaying two bands of velvet around the brim.



A PRETTY GROUP OF MARKET GIRLS.

How "Miss Hook of Holland" is Dressed—continued.

One of the most pleasing features in "Miss Hook of Holland" is the wonderful display of dainty lace Dutch caps with their quaint little gold bands beneath the cap which extend round the back of the head and finish above each ear in various quaint designs. One of the most fascinating shows a handsomely wrought side piece of silver work surmounted by spiral cones of silver wire completed by pendant amethyst drops, while clusters of violets appear at the sides of the cap.

The next thing worthy of note is the exquisite blending of delicate colouring which is typified in each and every gown which is worn by the ladies in the chorus. It is only necessary to describe one gown to give our readers an idea of the charms of colour. Imagine a plain skirt in a delicious shade of pinkish red surmounted by a bodice of pale resida velvet with much quaint embroidery in shades of pink appearing on the bodice, while the pointed vest is liberally embroidered in a bold design and artistic colouring. This gown, surmounted by one of the caps I have just described, is completed by a spotless white apron, the upper portion of which is in blue and white check.

As a novelty for country fairs and society bazaars a Dutch village would come as a pleasing change,



MR. PAUL A. RUBENS.

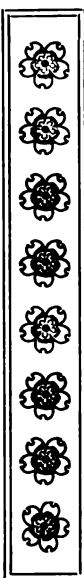
and I am sure that the many costumes now on view at the Prince of Wales' Theatre will serve as most accurate and explicit examples of the dress suitable for the occasion.

I understand that it was not without considerable travels and much research that Mr. G. P. Huntley and his colleagues managed to secure the various items of Dutch feminine finery. That their efforts are more than crowned with complete success is proved by all who make the fascinating "Miss Hook of Holland's" acquaintance.

EDITH WALDEMAR LEVERTON.



MR. AUSTEN HURGON.



MR. FRANK CURZON.

PROGRAMME.

The Hicks Theatre.

Lessee and Manager

Mr. CHARLES FROHMAN.

PRODUCED ON SATURDAY, MARCH 2ND, 1907.

My DARLING.

A NEW MUSICAL PLAY

BY

SEYMOUR HICKS AND HERBERT E. HAINES.

Lyrics by Chas. H. Taylor.

Additional Numbers by Evelyn Baker. Additional Lyrics by P. G. Wodehouse.

Sir Henry Heldon (Proprietor of the "Daily Butterfly")	Mr. J. F. McARDLE
Hon. Jack Hylton	Mr. HENRY A. LYTTON
Maurice Le Blanc (an Opera Singer)	Mr. ARMAND KALISZ
Oddy (Proprietor of the Hotel d'Ontelle and Café Imperial)	Mr. TOM GRAVES
Squib (a Page Boy)	Mr. ARCHIE McCAIG
Hon. Muttie Farrell (Army Friend of Hylton's)	Mr. MERVYN DENE
The MacSporan of Sporan	Mr. CHAS. CHILDSTONE
Hon. Chas. Dimsdale	Mr. GEORGE CASTLES
Lieut. Taff Davies	Mr. KENNETH MACLAINE
Alphonse	Mr. JACK THOMPSON
Auguste	Mr. HAROLD BORRETT
Adolphe	Mr. ALFRED LLOYD
Achille	Mr. ALFRED HAINES
Slow (a Waiter)	Mr. CHARLES CAFFREY
Sir Charles Aldershot (an Amateur Actor)	Mr. CYRIL CLENSY
Sir Arthur Jagg	Mr. WILL BISHOP
Daphne Bell (Joy Blossom's Companion)	Miss BARBARA DEANE
Sylvaine (of the Folies Bergères)	Miss BERYL FABER
Lady Heldon (Joy's Aunt and Sir Henry's Wife)	Miss CLARE GREET
Mrs. Pomeroy P. Green (an American Widow)	Miss HELEN KINNAIRD
Lisette (a Waitress at the Café Imperial)	Miss ETHEL NASH
Mdlle. Andaro (a Friend of Sylvaine)	Miss MARGUERITE LESLIE
Hon. Miss Gram O'Phone (an Amateur Actress)	Miss GLADYS MARSDEN
Gabriel Reeve (a French Singer)	Miss ALICE HOLLANDER
Miss Edinburgh	Miss SYLVIA STOREY
Miss Newcastle	Miss RENA GOLDIE
Miss Dublin	Miss DOROTHY ROBERTS
Miss Liverpool	Miss KITTY MELROSE
Miss Llanfaerfechan	Miss LYDIA WEST
Miss Birmingham	Miss ELSIE KAY
Miss Brighton	Miss BIRDIE SUTHERLAND
Miss Bristol	Miss VASHTI EARLE
Miss Sheffield	Miss DORIS STOCKER
Miss Leicester	Miss DINNIE GRAHAM
Miss Manchester	Miss CLAIRE RICKARDS
Miss London	Miss MAY GATES
AND	
Joy Blossom	Miss MARIE STUDHOLME

ACT I. Lunch at the Café Imperial, Paris. (R. C. McCLEERY)
 ACT II. Supper at the Hotel D'Ontelle, Paris. (The same night.) (WALTER HANN)

Stage Director	Mr. EDWARD ROYCE
Musical Director	Mr. CARL KIEFERT
General Manager (For Mr. CHARLES FROHMAN)	Mr. W. LESTOCQ
Business Manager	Mr. OSCAR BARRETT, JUNR.



THE PLAY



PICTORIAL.

No. 57.

"MY DARLING."

Vol. IX.



Joy Blossom—Miss **MARIE STUDHOLME.** Hon. Jack Hylton—Mr. **HENRY A. LYTTON.**

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STORY, SONGS and SINGERS

By B. W. FINDON.

Miss MARIE STUDHOLME.

THE new musical play which Mr. Hicks has concocted with the assistance of Mr. Herbert E. Haines, has a suggestion of farce of the "Pink Dominoes" days, with one touch of sentiment which makes quite an effective appeal to the more unsophisticated section of the audience.

The story of these pieces matters so very little that it is scarcely worth the telling. What there is of it in "My Darling" may be told in a few words.

Sir Henry Heldon is the owner of a newspaper, called the "Daily Butterfly," and Sir Henry is a gay old gentleman with a love of adventure. His wife also has a romantic turn of mind, and as each steals from home to take part in certain festive functions in Paris

we have the beginnings of an amusing imbroglio. Then there is the tenor singer who dines too well, and in consequence is unable to appear at the opera, his place being taken by a well-meaning friend, whose debut leads to results not altogether pleasing or satisfactory to the management.

A love story must find its way into the plot as a matter of course, and so pretty Joy Blossom, fresh from her convent life, is affianced to the Hon. Jack Hylton, who would be perfectly happy but for the fact that a certain notorious lady, a popular favourite at the Folies Bergères, is in possession of a number of compromising letters, which she does not intend to surrender except at a heavy price. It is these letters which bring about

the little pathetic episode to which we have referred. Joy, fresh and innocent, pleads to the demi-mondaine and offers untold gold, and the blasé woman of the world gives them to her for the sake of a pure kiss from the girl who knows nothing of the life led by the smart section of Parisian society.

The story would not carry the piece far on the road to success, but the incidental numbers and the "business" make ample amends. Every device that can appeal to the eye is employed; there are beautiful scenery, gorgeous costumes, pretty faces, shapely figures, and taking musical numbers, and with the assistance of these "My Darling" goes merrily on her way, and fully satisfies the requirements of those in front.

"MY DARLING."

Miss Marie Studholme more than justified the title which had been given the piece. She was daintiness itself, and she sang her songs with a charm that was quite irresistible. Mr. Henry A. Lytton, whose absence from the Savoy is unexplainable, brings his finished art to bear on the part of the lover, and the tenor, whose non-appearance at the opera was so productive of mischief had an admirable representative in Mr. Armand Kalisz, a singer and an actor who will prove a formidable rival to Mr. Maurice Farkoa.

Mr. J. F. McArdle is a comedian who made a reputation for himself in "The Girl Behind the Counter," and his worth being recognised he finds himself in possession of a part which gives him an excellent opportunity for displaying his especial bent. Miss Beryll Faber is an accomplished actress and it is not often that one sees a really accomplished actress in musical comedy, and she gives a vast amount of dramatic significance to the rôle of Sylvaine, the Folies Bergères artiste.

Miss Barbara Deane sang the

vocal numbers entrusted to her with admirable art, indeed she is one of the best of our lyric artists.

The bulk of the music is by Mr. Herbert E. Haines, and he has lost no chance of introducing bright and attractive melodies. The lyrics are from the practised pen of Mr. Charles H. Taylor, and Mr. Seymour Hicks is responsible for the production, which, it may be tersely said, was as good as Mr. Hicks could possibly make it; that means, it could not be better.

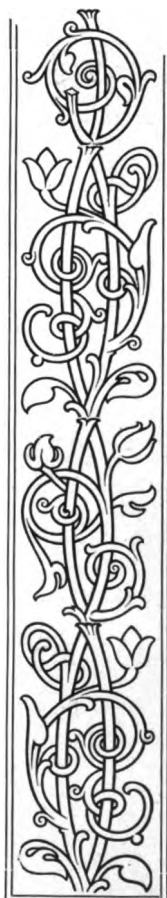
**Sir Arthur
Jagg—**

**Mr. WILL
BISHOP.**



**Sir Henry
Heldon—**

**Mr. J. F.
McARDLE.**





Mrs. Pomeroy P. Green—Miss HELEN KINNAIRD.
(an American Widow) Squib—Mr. ARCHIE McCRAIG.

Oddy—
Mr. TOM
GRAVES.



Mr. Henry A. Lytton.

Miss Helen Kinnaird.

Mr. Tom Graves.

Mr. J. F. McArdle.

THE WIDOW IN SEARCH OF A TENOR.

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Google

"MY DARLING."



Sir Henry Heldon—MR. J. F. Mc'ARDLE.



Daphne Bell—MISS BARBARA DEANE.

Lady Heldon—MISS ALICE BARTH.

Joy Blossom—MISS MARIE STUDHOLME.

JOY : "Where's Auntie?"
 DAPHNE : "Ah! here she is."
 LADY HELDON : "Oh, you were a naughty little girl to lose us."

"MY DARLING."

MR. HENRY LYTTON AND MISS MARIE STUDHOLME.



Joy : "Oh, Jack, my shoe lace is undone." Jack : "Ah ! it is a shame to take the money."

THE PLAY PICTORIAL.

A LITTLE UNINTERRUPTED LUNCH AT THE CAFÉ IMPÉRIAL.



Joy—MISS MARIE STUDHOLME.

Slow—MR. CHARLES CAFFREY.

Jack—MR. HENRY A. LYTTON.

JACK: "Joy, are you in love with anyone!"

"MY DARLING."

DAPHNE AND Le BLANC HAVE A LITTLE "TIFF."



Maurice le Blanc—MON. ARMAND KALISZ.

Daphne Bell—MISS BARBARA DEANE.

DAPHNE: "Good-bye." LE BLANC: "For ever?" DAPHNE: "Yes, for ever." LE BLANC: "Very well then, we shall meet to-morrow."



Sylvaine (of the Folies Bergères)—MISS BERYL FABER.

"MY DARLING."



Hon. Jack Hylton—MR. HENRY A. LYTTON.



Gabriel Reeve—
Miss ALICE HOLLANDER.



Joy—Miss MARIE STUDHOLME.

"MY DARLING."

ACT II. AT THE HÔTEL D'ACTELLE.



"Zip, Zip, Zip, with a laugh on the lip, to the wine and women of France."



Gabriel Reeve—MISS ALICE HOLLANDER.

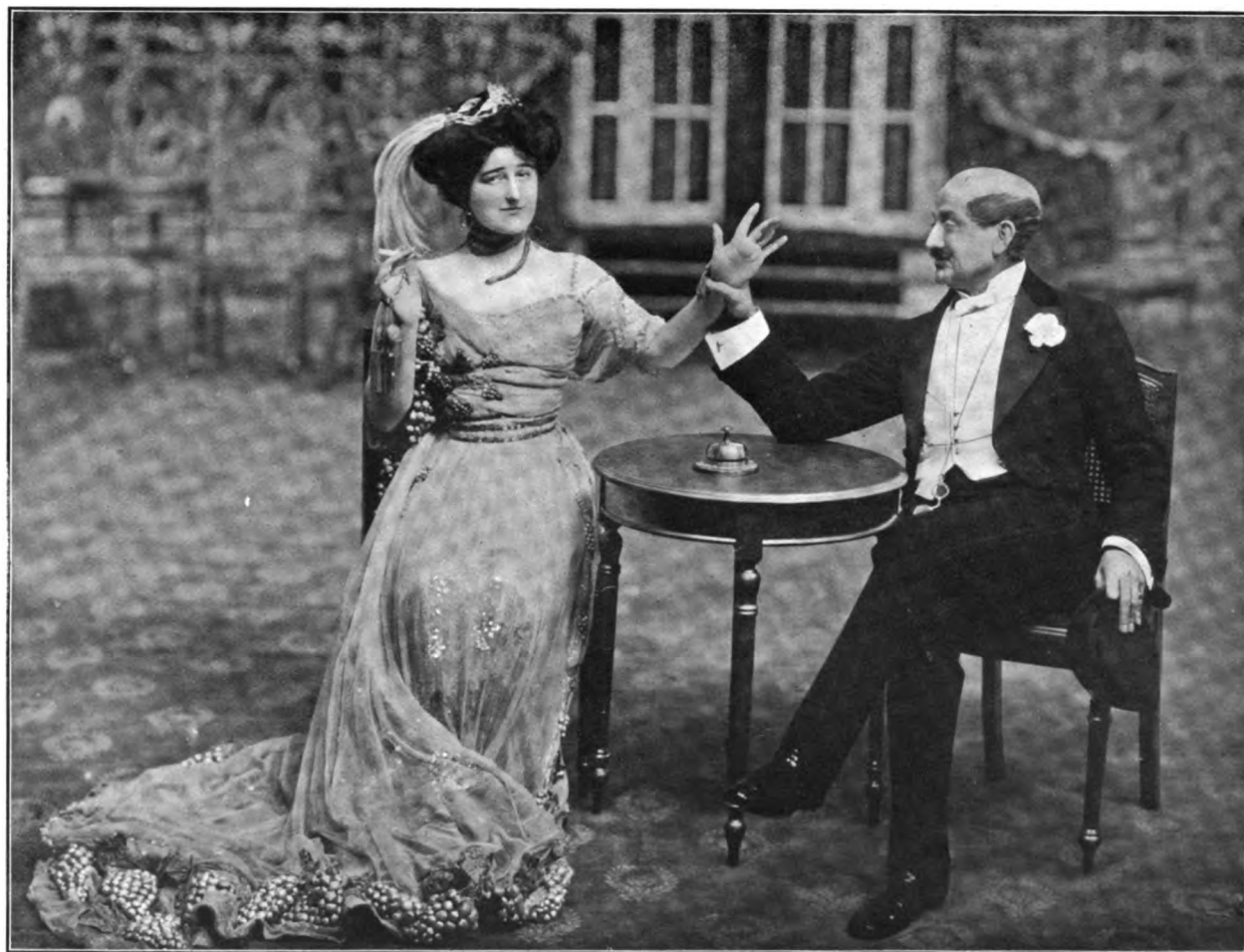
"Zip, Zip, Zip, to the women and wine, of the land of the vine and romance."

"MY DARLING."

THE RIVAL QUEENS OF HEARTS.



Mr. J. F. McArdle. Mr. Henry Lytton. Miss Barbara Deane. Miss Marie Studholme. Miss Helen Kinnaird. Miss Alice Barth.



Miss Beryl Faber.

SYLVAINES ORDERS DINNER.

Mr. J. F. McArdle.



JOY ASKS SYLVAIN
FOR THE RETURN
OF JACK'S LETTERS

Miss
BERYL
FABER



Miss Beryl Faber.

Miss Marie Studholme.

"MY DARLING."

Sylvaine returns the letters on the condition that Joy kisses her.



Sylvaine—Miss BEKYL FABER.

Joy—Miss MARIE STUDHOLME.

THE SHADY SIDE OF BOND STREET.



"The shady side the ladies' side of Bond Street."

Miss Barbara Drane.

Mr. Armand Kalisz.



"THE GLOWWORM."

Words by C. H. Taylor and G. P. Wodehouse.

Music by Herbert E. Haines.

In the wilds of Ep - ping For - est once a lit - tle glow-worm glowed, And he
To Par - lia - ment he went, and from the Strang - ers' Gal - le - ry He
Up - - on the Thames Em - bank - ment next the glow-worm cast an eye; He

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with a key signature of one sharp (F#). The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment.

want - ed to see Lon - don, but he did - nt know the road; So he
strained his lit - tle eyes, for there were lots of things to see; The
stopped and watched the steam-boats and the trams go roll - ing by And he

The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment features a simple harmonic accompaniment.

asked a friend - ly Bun - ny, who said, "Right a - head! but note, My
Mem - bers sat be - neath in rows; and some of them were boys, And
no - ticed with as - ton - ish - ment that ev - 'ry one that passed Had

The third system of musical notation. It continues the vocal line and piano accompaniment from the second system. The piano accompaniment features a simple harmonic accompaniment.

fa - ther went there once and some one stole his o - ver - coat, And
sev - ral of the rest had on cloth caps and cor - du - roys. To
al - ways few - er pas - sen - gers on board it than the last. He

The fourth system of musical notation. It continues the vocal line and piano accompaniment from the third system. The piano accompaniment features a simple harmonic accompaniment.



Miss MARIE STUDHOLME
as Joy (the Queen of Hearts).

Daphne—
Miss BARBARA DEANE.

"MY DARLING."



Joy Blossom—MISS MARIE STUDHOLME.

The Queen of Hearts.

"Have you ever been photographed for Odol?"

CLAIRE RICKARDS. ELSIE KAY. DORIS STOCKER. MISS MARIE STUDHOLME. SYLVIA STOREY. KITTY MELROSE.



BEAUTY AND
FIVE
"BUTTERFLIES."



MISS MARIE STUDHOLME.



MISS BERYL FABER.



"MY DARLING."



Mr. MERVYN DENE, Mr. Royce's Assistant.



The Stage Manager—Mr. EDWARD ROYCE.

Talent in "My Darling."



Mr. CHARLES H. TAYLOR, who wrote
the Lyrics.



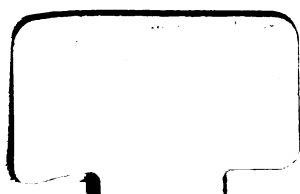
Mr. HERBERT E. HAINES, who wrote
the Music.



Miss Ellaline Terris (Mrs. Seymour Hicks), Mr. Seymour Hicks the author of "My Darling," and the Baby.



MISS MARIE STUDHOLME SINGS, "I'M A FLIRT."



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